THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. III., No. 65. NEW YORK: SATURDAY, MARCH 27, 1880. Price Five Cents.

Professional Cards three dollars per quarter, in advance. Changed as often as desired.

ANNIE FOX.
Juveniles. Engaged Season.
Chestnut Street Thertre, Philadelphia.

ADELAIDE FENELON (CHERIE),
Leading Business.
At Liberty. Address this office.

ATKINS LAWRENCE.
Leading Business.
Mary Anderson Co. Season 1879-80.

ALICE CHANDOS.
Soubrettes, Juveniles and Characters.
Address N. Y. MIRROR.

ALFRED L. SIMPSON.
Musical Director for Opera, Opera-Bouffe and Burlesque. Address 1496 Broadway, N. Y.

ALFRED BEAVEN.
Fifth Avenue Theatre,
For Season '80-'81.

ALICE HASTINGS.
Singing Soubrette and Light Comedy.
Disengaged. Address agents or MIRROR office.

ANNIE WAKEMAN.
Daly's Theatre.
Engaged for the Season.

A. TORRIANI, JR.
Engaged with John T. Ford.
Season of 1879-80. Address this office.

CHAS. HARKINSON.
Address this office.

CLINTON PARK.
Juveniles. At Liberty. Lorenzo in Merchant of Venice, etc. Small salary. This Office.

CHARLES GILDAY.
Harry Miner's Theatre, this week.
Address this office.

CYRIL BOWEN.
Juveniles.
Address this office.

C. A. McMANUS.
With Bartley Campbell's Galley Slave Comb. Address 421 N. Eighth Street, Phila.

CHARLES WEBSTER.
In Bartley Campbell's Galley Slave.
Season 1879-80.

CARLOTTA EVELYN.
Arabian Night Co.
En Route.

CHAS. P. BROWN.
Author Minnie Palmer's Boarding-School. Troubles, by Revellers, etc. Address MIRROR.

CHARLES ABBOTT.
Leading Juveniles. At Liberty.
Agents, or 96 F. Street, South Boston, Mass.

CHARLES H. KIDDER.
Juvenile. With Barney Macauley.
Season of 1879-80.

CHARLES J. EDMONDS.
Now in Deadwood.
Address this office.

DONALD HAROLD,
Baritone and Comedian,
Rice Surprise Party Season 1879-80.

DE LOSS KING.
Walking Gents or Juveniles.
Address Agencies.

DORA STUART.
As Mrs. Dinkie in Our German Senator.
Gus Williams Combination.

ED. P. WILKS.
Daly's Arabian Night Co.
Season of 1879-80.

ELEANOR READE.
Late with Pugh & Jarrett's Ruth Co.
At Liberty. Address MIRROR office.

ERNEST NEYER.
Leader of Orchestra.
Staddard Theatre, N. Y.

E. L. WALTON.
Comedian. At Liberty.
Address care C. R. GARDINER, 12 Union Sq.

EMMA JONES.
Singing Soubrette & Characters. Samantha Smith, Minnie Palmer's Boarding-School.

E. M. HOLLAND.
As Riffiardini the Tenor.
Late of Wallack's. Union Sq. Traveling Co.

EDWIN F. THORNE.
With Arabian Night Co.
En Route.

EDWARD KENDALL.
Basso Cantante. Juveniles and English Operas. At Liberty. 154 Court St., Boston.

EMMA LIBBY.
Soubrette.
With Minnie Palmer's Boarding-School.

EDWARD L. WALTON.
Leading Comedian. In Fate.
Nard Almayne Company.

ETHEL LYNTON.
With The Tourists in The Palace Car.
Address this office.

EDWARD WARREN.
Juvenile.
Address Agents.

E. M. SMITH.
Daly's Theatre.
Season of 1879-80.

EDWIN PRICE.
Leading Man, Fanny Davenport Comb.
Address this office.

F. S. HARTSHORN.
First Old Man.
Bartley Campbell's Galley Slave.

FLORENCE CHASE.
Leading business. Phila., until Dec. 1,
Care C. R. Gardiner, 12 Union Square.

FRANK W. SANGER,
Juveniles.
Address this office.

FRANK WILLIAMS.

FRED. JEROME.
The Professor Co.
Address this office.

FRANK EVANS.
As Sidney Norcott in Bartley Campbell's Galley Slave. Season of 1879-80.

FANNIE BEANE.
Harry Miner's Theatre, this week.
Address this office.

FANNY McNEIL.
Daly's Theatre, Season 1879-80.
Address care this office.

FRANK HAYDEN.
With Reeves' Opera Co. At Liberty
April 1. Care Ditson & Co., Boston.

FLORENCE ELMORE.
Zoe in The Octoroon.
Engaged with Gotthold for the Season.

GEO. C. DAVENPORT.
Stage Manager Minnie Palmer's Boarding-School. For the Season.

GEORGE S. WOODWARD.
Chanfrau Combination.
Address this office.

HENRY W. IRVING.
Juvenile and Walking Gents.
Address WALL & HANLEY, 14 Union Sq.

HELENE ADELL.
Leading Business.
Season of 1879-80. Halifax, N. S.

HENRY MILLS.
Comedian. Characters, Singers, &c.
Address care C. R. GARDINER.

HARRY COURTAINE.
As Cuthbert Fielding
In A False Friend.

HELEN BLYTHE.
Leading Lady, Daly's Theatre.
Season of 1879-80.

HARRY VAUGHN.
As Raoul in the Celebrated Case.
Union Square Company. Address this office.

IRENE ACKERMAN.
Juvenile Ingenue and Soubrettes.
At Liberty. Address SIMMONDS & BROWN.

J. H. RYLEY.
Comedian and Character Actor. Fifth Avenue Theatre. Address 26 East 20th Street.

J. C. KENNY,
Leader of Crchestra,
Address this office.

JAMES H. ALLIGAR.
Theatre Royal.
Toronto, Ont.

JOSIE BATCHELDER.
Soubrettes.
36 East 12th Street, or Agents.

J. WINSTON MURRAY.
With Joseph Murphy, Season 1879-8.
Address care this office.

JOS. FRANKAU,
Low and Character Comedy.
Address this Office

JOHN E. INCE.
Comedian and Character Actor. As Prof. Gimcrack, Minnie Palmer's Boarding-School.

LOUISE LEIGHTON.
Principal English Soprano.
Address care C. R. Gardiner, 12 Union Square.

L. J. VINCENT.
Stage Manager.
Booth's Theatre or 258 Sixth Avenue.

LOUIS MESTAYER.
Almayne Comedy and Dramatic Co.
En Route.

LIZZIE MAY ULMER.
Soubrette.
Address Agents.

LOUISE TEMPLE.
At Liberty. Can be engaged for Hebe or Soubrette parts, Address this office.

L. F. LAWRENCE.
Tenor, Daly's Theatre.
Season 1879-80.

LOUISE DICKSON.
As Flora Bruce.
Gus Williams' Combination.

LOUISE MULDENER,
Leading Lady.
Address care N. Y. MIRROR.

L. GARRONE.
Treasurer.
Minnie Palmer's Boarding-School.

LILLIAN CLEVES CLARKE.
As Lady Alice in Hearts of Steel.
Address MIRROR Office, 12 Union Sq., N. Y.

LESLIE GOSSIN.
Leading Business.
At Liberty

LINA TETTENBORN.
German Dialect Business. Soubrette.
Address 58 East 9th Street, N. Y.

MRS. E. B. HOLMES.
At Liberty.
Address Agencies.

MISS MARY RICHARDSON.
Walking Ladies.
Address Agents.

MARIE BERNARD.
French's English Opera Company.
Care C. R. GARDINER, 12 Union Sq.

MISS MARION BOOTH.
Disengaged.
Address this office.

MISS LIZZIE CONWAY.
Singing Soubrette.
Address C. R. Gardiner.

MINNIE VINING.
Wallack's Theatre, Season 1879-80.
Address EUGENE H. KENNEDY, 481 Eighth Av.

MARIE PRESCOTT.
Address this office.

MRS. LOUISA MORSE.
First Old Woman.
Address Agencies.

MATTIE LANCASTER.
Prima-Donna Soprano.
Address 315 East 13th St., N. Y.

MISS MINNIE PALMER.
Address this office.

MARION LAMAR.
Address this office.

MARIE GORDON.
Permanent Address,
Victoria Hotel, N. Y.

MRS. CLARA FISHER MAEDER.
Almayne Comedy and Dramatic Co.
En Route.

MISS EMILY RIGL.
As Francesca in Bartley Campbell's Galley Slave Co. No. 2. Her original part in No. 1.

MISS MINNIE OSCAR GRAY,
Together with WM. T. STEPHENS
And his Dramatic Dogs, Romeo and Zip.

MRS. E. L. DAVENPORT.
Instructress in Reading, Elocution and Preparing for the Stage. 316 West 23d St., N. Y.

MARCUS R. MAYER.
Business Manager Fanny Davenport.
Season of 1879-80.

MARK SMITH.
Jarrett's Fun on the Bristol Co.
En Route.

MISS MARIE CHESTER.
N. Y. Park Theatre Company.
Season of 1879-80.

MISS GEORGIE SHERIDAN.
Disengaged.
Address this office.

MISS FRANCES KEMBLE.
Soubrette Actress.
Address this office.

MARION DARCY.
Leading Lady.
With Agnes Herndon Combination.

MISS LOUISE DEMPSEY.
Singing Soubrettes and Boys.
Address care C. R. GARDINER.

NELLIE BARBOUR.
As Psyche in The Galley Slave.
Bartley Campbell's Co. No. 2.

NELLIE LARKELLE.
Disengaged.
Address C. R. GARDINER, 12 Union Sq.

NELSON DECKER.
Almayne Comedy and Dramatic Co.
En Route

NANNIE EGBERTS.
Disengaged.
Address care agents or MIRROR office.

N. S. WOOD.
Boy Detective and other Specialties.
Address this office.

LOUISE DEMPSEY.

GRACE BENNETT.
Address at N. Y. MIRROR office.
12 Union Square, N. Y.

GEORGE MORDAUNT.
Disengaged.
Address care NEW YORK MIRROR.

GEO. L. SMITH.
Manager Tragedians of Kalamazoo.
Address this office.

G. A. HENDERSON.
In Bartley Campbell's Galley Slave.
Season 1879-80.

GEORGE MORTON.
Leading Dramatic Actor.
Address NEW YORK MIRROR.

GEORGE T. ULMER.
Comedy and Character Business.
With My Partner. Address this office.

GEORGE F. KETCHUM.
First Low Comedian.
With John A. Stevens' Unknown Comb.

GEORGE S. ROBINSON.
FLORENCE ROBINSON.
An Arabian Night Combination. En Route.

HARRY FARMER.
Musical Director. At Liberty.
Late Haverly's, Chicago. 830 Broadway, N. Y.

HARRY J. BRAHAM,
Leader of Orchestra,
Rice's Evangeline Company.

HUGH H. D'ARCY.
Avant Courier.
Minnie Palmer's Boarding-School.

HELEN VINCENT.
Address this office.

HARRY D. GRAHAM.
"Bus" Manager O. D. Byron. En Route
Address care C. R. GARDINER, 12 Union Sq.

HARRY SELLERS.
General Agent.
With Almayne Comedy Co.

HENRY E. JOHNSTON,
Heavies and Director of Amusements.
130 West Houston St. or MIRROR.

HELEN A. TRACY.
Leading Business.
Union Square French Flats Co.

JOHN E. HENSHAW.
With Millard's Eccentrics.
Principal Comedian. Address this office.

JAMES L. CARHART.
First Old Man.
Ada Cavendish Co. Season 1879-80.

JENNIE McCLELLAN.
68 Hudson Street, Boston.
120 East 13th Street, N. Y.

JOHN J. SULLIVAN.
With Bartley Campbell's
Galley Slave Company. Season of 1879-80.

J. F. BREIN.
Daly's Arabian Night Co.
Season of 1879-80.

KATIE BLANCKE.
Soubrette.
Gus Williams Combination, Season 1879-80.

LEONARD S. OUTRAM.
Leading Business. Miss Herndon's Co.
On Tour. Address 156 W. 14th Street, N. Y.

LEONA MOSS.
At Liberty
Address care MIRROR.

LIFE IN LONDON.

[FROM OUR OWN CORRESPONDENT.]

GARRICK CLUB, LONDON, March 11.

The Irish charities are developing any amount of latent talent in high life. The indefatigable Duchess of Marlborough presides nightly at amateur concerts, tableaux, theatricals, recitals, and the like, and the fashionable girls of society are taking on quite professional manners. They talk in public places of "rehearsals" and "accompaniments," and the "business" of such an act, and the "lines" of their parts. The servants of the great people discourse learnedly of their mistress' accomplishments. Very lately two of these well-fed flunkeys, standing in front of Peter Robinson's shop in Oxford street, made remarks about a performance at their respective mansions.

"You should 'ave seen Lady Hemly play in The Cork Leg. I wouldn't a believed she 'ad it hin 'er!"

And the other replied:

"No more I shouldn't; for t'other we 'ad them consorts at hour 'ouse. She went on with Miss Cecelia for a song-and-dance, and she hup and queered the act."

Something "queers" the acts of the majority of the amateurs, though at a Dublin concert, given under the auspices of the Duchess at the Exhibition Palace, Miss Bessie Cray and Giulia Welmy covered themselves with glory, and quite established their right to rank among professionals.

I believe, from the readiness with which ladies rush before the footlights, that a love for the stage springs eternal in every female breast.

The charity that admits of amateur theatricals or morning concerts is the charity that begins first at home and leads a magnificent, widespreading career abroad.

Probably the drains on the time and purses of society for amateur affairs have injured the business at the theatres. Certainly the ides of March were never more to be avoided than the present ones by the managers. The public hold aloof, waiting Easter and the novelties.

The Naval Cadet (played in New York as The Royal Middy) is to follow the wonderfully successful Cloches de Corneville. Mme. Selina Dolaro (the Carmen failure of Maplesson's season) is to sustain the chief part in it.

The Streets of New York, with Warner, will eke out the month at the Princess. After that a revival of Watts Phillips' play of The Dead Heart.

A dramatization of the fragmentary story, Edwin Drood, will be effected by Charles Dickens and Mr. Hatton, and is accepted by this theatre, to be brought out after the refitting of the building.

At Her Majesty's the time-worn opera of Trovatore and Mignon closed the season of Mr. Carl Rosa—a season which must have proved a very disastrous one to the pocket maestro. Night after night the fogs have depleted his treasury—and the weakness of the company has been apparent when the fogs have allowed us to see much of them. Carl Rosa has kept his pledges with the public in manly fashion, but it's not in mortals to command success—he could not alter the climate. He could not endow his unfortunate people with voices.

Figaro has been copying from the American papers every incident in Messrs. Gilbert and Sullivan's career in your city, and very amusing they are—more especially the Daly imbroglio—but, then, every knowing Londoner felt a moral certainty that ructions and rows would follow in the wake of the celebrated. London managers and editors have had a respite from the incessant bickerings inseparable from the names of Gilbert and Sullivan. These stories have formed the most readable portion of Figaro of late. The editor (Mortimer) has missed a great opportunity. Convicted of libel, he was committed to Holloway Jail to serve a sentence—and quite a literary hullabaloo was the consequence. A deal of sympathy found expression in a fund, when of a sudden Mr. Mortimer commenced to write and publish from his prison a series of papers in his paper. These are entitled "Sketches of Prison Life," and are of the most worthless and vapid character. There was such a rich field on which to labor, and the harvest would have been of profit and honor to himself, but the gentleman was not equal to the occasions He contributed such drivel to his columns that the feeling uppermost in the mind of the reader is a conviction that a sentence for his natural life wouldn't be a day too many for him.

The letters of Mrs. Weldon (which brought him to grief) were the veriest twaddle—but the weak effusions of the imprisoned editor justify his conviction.

I have been thinking lately that very soon there will be needed a distinguishing mark—such as a color to signify the sexes. The London girl patronizes masculine tailors, who dress her out as nearly like her brothers as possible. Rakish-looking coats, jackets and ulsters are made by the leading houses for the fashionable girl of the period. Regent street of an afternoon is studded with them. Girls even carry canes, and mount the jolliest jackets of braided black cloth—only relieved and feminized by a hood lined with scarlet or yellow striped material.

The correspondent of a provincial paper, after describing these jolly jaunts, goes on to describe the enormity of their prevailing habits—the opera glass loaded with cognac, the hollow cross suspended to the pearly throat, whose recesses are filled with "fire-water," destined to be poured down that pearly throat in the shadows of the theatre box. Many of these stories will find their way across the Atlantic—but the audacity of their falsehood is proven when one comes to think of the unnecessary trouble. Not a theatre in the land but has a buffet attached to each tier, and the attendants never lose the opportunity of taking an order by failing to present themselves in every entr'acte to receive them. Nothing in the world is to hinder a British maid or matron from getting all she wants of the best from these buffets. Is it at all likely she would waste time carrying about loaded opera glasses or convivial crosses?

The authorities are taking up in earnest the means of preventing the frequent accidents among trapeze performers, and the other dangerous variety of Music Hall acts. Nightly, for a week, there has been at one place or the other some severe accident. Now it is the fall of some poor trapezist like Zeo, again it is the unwarranted liberties taken by Holtan, the Cannon King, with the lives and limbs of his audiences.

The Oxford Music Hall nightly presents a series of hairbreadth acts, with which the authorities have at last interfered. The nettings hitherto spread beneath the trapeze has been shown to be of no good, when an unfortunate woman came crashing down and went through it like so much paper—to lie a broken, bruised, inanimate mass beneath it.

Mr. Hare and Mr. Kendall seem to have settled their last difficulty, but it is the beginning of the wedge, and the St. James will be in the market again very shortly.

George Moore's annual ball drew out the usual number of theatrical people, who listened amazed to the ungrammatical speeches of their host and hostesses, and had the privilege of paying for their suppers or going without them. There were very many familiar faces to New Yorkers present. The tall, ladylike Linda Dietz; the bright and ever youthful Lydia Thompson; the slight and towering form of Emily Duncan; the sad countenance of Edith Chalice (who is grown quite stout); the rosy round visage of Jenny Lee. A knot of gentlemen who strolled in to see the fun late in the evening was composed of Coghlan, Sleeper Clarke, Bronson Howard, Farnie, Maas (the tenor), Santley, Howard Paul and Mr. Terriss. This latter gentleman (a very good actor, by the way) is under engagement to go to Wallack's the coming season, and will no doubt prove a great favorite.

The great dullness of the latter part of Lent must in some measure account for the dullness of this screed. With the Easter and the new pieces and general waking up you will find coming out like the bluebird your correspondent, ROBERTO.

OUR PARIS LETTER.

Novelties and Gossip from the French Capital.

PARIS, March 20.

At the Francais, Daniel Rochat is, of course, an absolute and complete failure, but it will nevertheless prove a most decided pecuniary success. In this respect Sardou's new play resembles Emile Zola's last novel; Daniel Rochat is unquestionably unworthy of the author of Dora and Les Pattes de Mouche, while "Nana" is by far the poorest novel written by the pen which gave us "La Conquete de Plassans," yet both these inferior productions will without any doubt prove more pecuniarily advantageous to their authors than their previous and more noble efforts. It is the old story and but another proof of the truth of what Proudhon used to say—that "in literature and art noise makes money, as the beating on a tin kettle will bring a swarm of bees down from a tree." So much was said about Daniel Rochat and Nana before they were given to the public that it will take some time for popular curiosity to be thoroughly satisfied, and in the meanwhile the money comes flowing in in a broad golden stream which, I venture to believe, is not distasteful to either M. Sardou or M. Zola.

Of the play of Daniel Rochat I will say but little except that the whole argument is based on a false premise, that even the dialogue is absolutely devoid of verve and sparkle, and that the hero is the most lamentable and contemptible prig ever yet presented to a French audience, and this is saying much; but I cannot keep from alluding to the marvelous acting of Mlle. Bartet, whose great success is the theme of conversation in every salon in Paris. From having been a charming and pleasing actress Mlle. Bartet has in twenty-four hours risen to be a grande comedienne, and has taken her place just below the lofty throne occupied by Sara Bernhardt. Then, again, as everyone justly observes, "If she has been great in this bad role, and combatting against such overwhelming difficulties, how much greater will she be in a role that suits her, and in a play possessing some of the elements of success!" Time will show us whether Mlle. Bartet be a star of the first magnitude or not; but in the meanwhile all critics, actors, and members of society—are unanimous in their praises of the way in which the difficult and offensive role of Lea Henderson is acted, and all agree that Mlle. Bartet is the one and only element of success in this great failure.

The following are some specimens of tame wit (?) with which Daniel Rochat abounds: Lea Henderson (Mlle. Bartet)—"What do you give the unhappy as a consolation after death?" Daniel Rochat (Delaunay)—"Nothing." Lea—"We give them Heaven!" "There is no longer a God," cries Dr. Bedache (Thiron). "He has been boring us long enough!" "Adieu, monsieur," says Mistress Pauwers (Mlle. Jouassain). "Though I dare say the word may jar with your convictions!" "From your lips, madame," exclaims Thiron, "it enchants me!"

Victorien Sardou is a living and striking example of what perseverance will do. Before his first play, La Taverne des Etudiants, was accepted at the Odeon, where, by the way, it proved a failure, he had had over twenty plays refused at different theatres in Paris, and was in such despair that he seriously contemplated suicide. Now he is the proprietor of a pretty estate at Marly and a fine hotel in the Rue de Clichy, No. 77.

Personally Sardou is the most charming of men—thoroughly gamin de Paris, and free from affectation, and quite one of the most brilliant men in conversation of which France—the country par excellence of causeurs—can boast. If there is any fault to be found in his charming society, it must be that he is a little too quick, nervous and effervescent, and apt to make one susceptible feel "jumpy," for he flies about the room like one possessed when excited by conversation, letting off fireworks of wit every half a second.

Sardou was at one time an ardent believer in spiritualism, and I have often heard him repeat the following extraordinary incident: His familiar spirit was that of Beaumarchais—naturally enough—and on one occasion the author of "Les Pattes de Mouche" asked his invisible friend in what part of infinite space dwelt the spirit of the great Mozart—Sardou's favorite composer. "Take a pencil," rapped Beaumarchais. Sardou obeyed, and began, under the influence of the author of the "Marriage of Figaro," to draw shapes and lines on the paper before him. Suddenly he came to the end of his paper. What was to be done? "Go to the Boulevard St. Michel, such and such a number," rapped Beaumarchais; "you will find there the paper you need." Sardou jumped into a cab and was at the given address in the twinkling of an eye, but, alas! to his disappointment there was nothing like a stationer's shop to be found in the house indicated by the defunct Beaumarchais.

On his return home he again put himself in communication with the deceitful spirit. "Return," rapped the invisible tyrant, laconically. Back went Sardou, and, after making many inquiries, he found that there did live a wholesale paper merchant in the house indicated by the spirit. To buy the necessary quantity of paper, return home and seat himself once more at his table, pencil in hand, was the work of but a few minutes, and then—oh, wonder of wonders!—he began involuntarily and without any impulse of his own to draw the most extraordinary and fantastic palace, without doors and of an unknown style of architecture. It was there the spirit of Mozart dwelt! The drawing was so extraordinary and so marvelously well done that Sardou was anxious to have it engraved, but no engraver could be found in Paris who would undertake it, so complex and subtle were the lines and in such a grand chaos of confusion, although forming an artistic unity. The spirit of Beaumarchais rapped Sardou out of this dilemma by instructing him to begin the sketch over again, but this time on lithographic paper. Sardou did the work within the space of a few minutes, and it is this marvelous lithograph, known as "La Maison de Mozart," which the brother of the author of Dora—the well-known bookseller of Brussels—sells to a few privileged amateurs! It seems almost a pity that the spirit of Beaumarchais was not by Sardou when he wrote Daniel Rochat!

Here is a curious coincidence. The plot of Daniel Rochat and the leading situations in that famous play are identically the same as those to be found in a poem by M. Theodore Vibert, entitled "Martura, or a Civil Marriage," published by Ghio, of the Palais Loyal, last August! What has M. Sardou to say to this? He says that the play was written first; but, of course, that remains to be proved.

I must tell you of an evening I passed two days ago, which brought me back, as it were, into another world. I had already seen Le Nabab at the Vaudeville twice when I received late on Monday an invitation from an old friend to join her and some friends at loge numero—au Vaudeville the following evening. I had half made up my mind to decline this tardy invitation when I remembered that she who invited me had been, in her days of glory, power, wealth, youth, and beauty, one of the most intimate friends of the late Duc de Morny, who, although he is never seen, is in reality (after the Nabab, of course) the central and most important personality in the new play. "All reflection made," as the French say, I determined to accept, and accordingly made my bow to Madame de —— at half-past nine, just as the curtain was rising for the second act.

I was not disappointed in my expectations; I had seen the play twice before, but only casually, with some pleasure and with much disgust, as all Paris has seen it. Now I had a prompter near who could catch Daudet tripping, and who had lived on terms of intimacy with many of the personalities represented in the drama. The second act, as you probably know, opens in the Nabab's salon in the Place Vendome, and it is in this act that you see Dupuis as the Nabab for the first time. "I never saw Bravay—the real Nabab—but once," said Madame de ——, whose real initials and whose real title I cannot give, inasmuch as she spoke freely to me under promise that she should remain unknown; cela va sans dire that her remarks were made during the entr'actes and during the temporary absence of those who accompanied her. "I hardly remember him; Madame Rimsky Korsakoff presented him to me. Dupuis' make-up, however, brings nothing to my mind, and, as I have a wonderful memory for faces, if he resembled Bravay I should be certain to recall the resemblance. Dieudonne certainly looks nothing like poor Montguyon, the original of "Monipavon," whom I knew intimately, and who was one of the most charming of men. As for failing in memory, as Daudet describes him, it was quite the contrary, and I shall never forget the only rude remark he ever made, when he reminded my mother of a certain ball which had taken place twenty years before, and added, 'You were nineteen that very evening, you told me.' Imagine a man speaking of dates and ages to a woman past thirty!"

I will spare you all the amusing chat and gossip of bygone days with which my friend filled my ears, and come at once to what she said of the Duc de Morny. The first tableau of the last act of Le Nabab, as played at the Vaudeville, represents the antechamber leading to the private apartments of the Duke just at the time of his death. It was originally intended that the dying Duke should be exhibited to the gaping audience; but this, like the procession of the Duchess and her children to the death chamber—can anything in worse taste be possibly conceived?—was eventually stricken out. "How well I remember that antechamber!" sighed my friend. "And how well I remember that dreadful night! Sir Joseph Olliffe told my husband that the Duke was in no danger only on Monday afternoon, and the Duchess had asked some friends to a small party on Thursday evening! As a matter of fact, the Duke did not die in the evening, as the play would lead one to suppose, but on Friday morning—Friday, 10th March, 1865—at 8 o'clock. I and my husband called at the Palais Bourbon at 10 in the evening, and then Daru, who could hardly speak for tears, told us there was no hope. My husband stayed, but I returned home, and sat up till his return, after the Duke's death, praying for the departing soul, for the Duchess, for her children, and for the Empire.

"The poor Duchess was entirely overcome. Her husband, whom she adored, always treated her as a child, and favored her every whim. I have often dined with them en intimite, and seen her eat absolutely nothing during the whole dinner, contenting herself with merely smoking cigarettes. She hardly ever appeared at the Duke's receptions, affecting the same disdain for the society of Paris as she does now for that of Madrid. She will never be anything but a spoiled child all her life. That she adored her husband I know, and her marriage with the Duc de Sesto proves nothing. It was natural that a young and beautiful widow should accept one of the best parties in Europe, and after De Morny's death many of his friends made it their business to prove to her that her late husband had not always been the paragon of fidelity. This is how the whole affair came about. As for Daudet, there can be no two ways of thinking concerning his conduct as regards putting the Duc de Morny in his novel. He owed everything to the Duke, and might at least have respected the dead. I cannot imagine the censeur allowing such a scene as that of the antechamber. The Duke's death is too recent an event to be alluded to in a play. Imagine the feelings of the petit De Morny and Serge were they to see this play!"

I could not but agree with this last remark, and wonder how the present Government could ever have allowed to be performed such a gross parody of the lives and deaths of those who lived and died but yesterday, as may be witnessed every night at the Vaudeville Theatre, when Le Nabab is played. One word, and I have done with this painful subject. In the original, just before the Duke's death, there is a commotion outside, the staff of the Suisse is heard, as if preceding some great dignitary, and the multitude exclaim: "C'est l'Autre! All is over!" This has now been changed to the less insulting, but not less distasteful, "They are coming from the Tuileries! All is over!" The very day of the Duc de Morny's death the little Prince Imperial wrote to young De Morny the following touching letter: "Mon petit Charlot—I am very sorry for your great loss. When I am big I will be to you all that my father was to yours." But enough of such sad matters. I must remember it is my duty now to chronicle the present, not to dream over the past.

The rentree of Patti at the Opera Populaire certainly deserves to rank as a social event and merits mention in my letter, for the great diva attracted all the fine fleur of Parisian society to the Gaiety Theatre in the Square des Arts et Metiers to hear and applaud her—the terms in this case are synonymous—in La Traviata. The house was not quite so full as might have been expected, for the absurd prices asked frightened them away, and the consequence was that at the last moment a stall for which five-and-twenty louis had been asked two days before might have been procured for one. I hope this will be a lesson to the marchands de billets next time. As it was, however, all Paris-elegant was at the Opera Populaire. The Duc de Montmorency and Comte Armand had two boxes behind the curtain; the poor old blind Marquis de Casariera, the Duchesse de Galiera, Comte de Bowers, Mme. Mitford, Baron Santos, Comtesse de Montebello, Mrs. Mackey, and Mme. de Poilly hired all the avant-scenes; while, looking about the house, I saw here and there such well-known faces as those of Mme. de Tredern, the Princesse Mathilde, Mme. Aguado, Mme. Abeille, Mme. de Courval, the Duchesse de Castries, Mme. de Beaumont, Mme. de Gouy, Mme. d'Aoust, and a thousand more; and as for the men, De la Redorte, Montebello, Mackenzie-Grieves, Camondo, Emile de Girardin, Alexandre Dumas, Sassoon, Andre, and tutti quanti were present. Patti sang superbly, and the whole thing was a great success, looking at it both from an artistic and a social point of view. SORNETTE.

A Great Actor's Childhood.

Garrick's early life was passed at Lichfield, and the propensity, which to all appearance he did not inherit, was left to the chance of such poor nourishment as the stray visits of strolling players to the town, and the ordinary recitations that are a part of every school course. "He came," Johnson used to say, "of a half-pay officer's family, where the study was to make 4d. do as much as others made 4½d. do;" and of the difficulties attending such an endeavor Garrick had considerable experience from his early boyhood. When he was about 14, his father, to provide for the necessities of his large family, exchanged into an active regiment, and exiled himself to Gibraltar. The eldest boy having gone to sea, young David found himself his mother's chief adviser, and the family manager and correspondent. Some of his letters written at this time still exist, and are full of the economies and managements called out by straitened circumstances.

"My mamma," he writes to his father, "received the £30 you was so good as to send. She paid £10 to Mr. Rider, one year's rent, and £10 to ye baker, and if you can spare her a little more, or tell her you will, she is in hopes of paying ye debt, so that you may have nothing to fret when you come home." By and by his sisters Lenny and Jenny request through him, "with the greatest duty and obedience * * * a small matter to purchase their head ornaments," and he urges their petition with the logic with which they no doubt had primed him, "for how else," he asks, "are people to distinguish them from the vulgar Madames?" Once more he writes, "My mamma is very weak, attended with lowness of spirits which compels her to drink wine, which gives a great deal of uneasiness on two accounts, as it goes against her inclination and pocket." It is easy to understand that the quality of prudence would be rapidly developed under such training—and prudence (some call it parsimony) was a prominent trait in the great actor's character.

Stage Anomalies.

Jules Janin, in the collection of his feuilletons published under the title of "Histoire de la Litterature Dramatique," tells how in the ultra-tragic tragedy of Tragadalbas, an actor, in the midst of a solemn tirade, let a set of false teeth fall from his mouth. This was nothing more or less than an accident which might happen to any one. Lord Brougham is said to have suffered the same misfortune while speaking in the House of Lords. But the great tragedian showed great presence of mind, and also a certain indifference to the serious nature of the work in which he was engaged, when he coolly stooped down, picked up the teeth, replaced them between his jaws, and continued his speech.

On one occasion a dancer was listening to the protestations of an elderly lover, who was on the point even of kissing her hand, when as he stooped down his wig caught in the spangles of her dress. At that moment she had to appear on the stage, and did so amid general laughter and applause; for she carried with her the old beau's wig, or scalp, as if by way of trophy. The applause was renewed when a bald head was seen projecting from the wing in search of its artificial covering. Stories, too, are told of imprudent admirers, who, after exciting the jealousy of a machinist or "carpenter," did not take the precaution to avoid traps, and, as a natural consequence, found themselves, at the first opportunity, shot up to the ceiling, or sunk to the lowest depths beneath the stage.

At our English theatres, the spectators who were allowed to take seats on the stage, did not, as in France, place themselves prominently before the public. The practice, however, of admitting so many visitors behind the scenes, and allowing them to remain on the stage while the performance was actually going on, could not but be attended with many inconveniences, one of which is mentioned by Mrs. Bellamy in a well-known passage of her memoirs. A Mr. St. Leger, as Mrs. Bellamy passed before him on the stage at Dublin, kissed her on the neck, and received a box on the ears in return. Lord Chesterfield rose in his box and applauded. His example was followed by the whole house; and at the end of the act, Major Macartney, deputed by the Viceroy, waited on Mr. St. Leger, and requested him to make a public apology.

CO-AS-YOU-PLEASE.

A Reminiscence of a Theatrical Manager.

The other week E. M. Gotthold, the burly, good-humored advance agent of the defunct Octoroon troupe, was in a city in Western Pennsylvania. While there he happened into a newspaper office, and in the course of conversation regaled the editorial staff with some reminiscences of a theatrical manager's life. One of these anecdotes was so good and humorous that a reporter took notes of it, without Gotthold's knowledge, for the purpose of telling it to a larger circle than heard it at the time. If Gotthold doesn't like it, he can come in and talk the reporter to death the next time he calls.

"I struck Cairo, Illinois, one day, dead broke," Gotthold began. "The circus for which I had been agent had had a bad season, and finally closed with no money in the box. It was suddenly very necessary for me to do something, for I was a hearty eater and hadn't a cent. There was a show in the town run by one Bishop. I made for it.

"'Do you want to hire any one?' said I.

"'No,'" said he.

"But I'm out of a job, and must get some work."

"'What do you do?'"

"I'm an agent."

"'Hold on, then, maybe I'll take you. What salary do you want?'"

"Thirty-five dollars a week and expenses."

"'I'll give you ten.'"

"I'll take it."

"I took it so quick he didn't have time to back out. We ran along until we struck Memphis, and the troupe did a large business. At the end of the first week Bishop informed the members of the company that he would meet them next morning at ten o'clock, in the parlor of the hotel, and give them their salaries. Everybody was on hand next morning at the appointed hour. When the question of salary was in point there was no hesitation on the part of the employes, but the employer seemed to be dilatory. He was backward about coming forward, and when we sent to the clerk of the hotel to find out where he was, we discovered he had forgotten his engagement and had left the night before. Worse yet; he had taken the funds of the company. I never saw him nor his money again. Here I was, after a week's work, dead broke; not a cent in my pocket and no chance of getting work in Memphis. I determined to start for Louisville, and 'hoof it.' I had a good dinner, which I told them to charge to Bishop, and then walked out of town and started on my journey.

"The first night I walked into Mason, and was met on the street by one of the characteristic Southern citizens, who noticing I was a stranger, said, 'Hallo, stranger, wat yer doin?'"

"Walkin'," says I.

"'Whar yer gwine?'"

"Going to stop here to-night if I can get a place."

"'Wat's yer bizness?'"

"Showman."

"'Oh! sarcus, eh?'"

"I informed him what my occupation was, and soon got so far into his good graces that he invited me to spend the night at his house. I accepted. He didn't ask me twice either. I entertained his family that night, with quotations from Shakespeare and scenes from 'Claude Melnotte,' which had a very soothing effect on the young daughters of my host, and established me high in their estimation.

"The next morning, after a good breakfast, I started off once more, determined to make Brownsville. I struck a farmhouse for a dinner, chopped wood for a lady who gave me my supper, and just as twilight was falling walked into Brownsville, tired, footsore, dusty and as miserable a being as could have been found in forty counties. I wandered around the streets for awhile vainly looking for some place where I could rest my tired limbs. At last I ran across an old railroad siding, which looked as if it hadn't been used for five years. Grass had grown between the ties, and an old box car which stood on it seemed to be fast rotting away. I looked into the car, and saw a lot of straw in one corner. 'Here,' said I to myself, 'is a stroke of good luck. I'm independent now of landlords and hotels.'

"In I got, and in my tired condition that hard straw felt as good as a feather bed. I fell asleep in an instant and a cannon fired at my ear wouldn't have awakened me. The sun was shining through the cracks in the car next morning when I awoke. I rubbed my eyes, walked to the door of the car and looked out. This didn't look like the place I went to sleep in last night. This isn't that old track, and surely Brownsville hasn't any such large buildings as these. I began to think I had been dreaming. But this was the same old car. I got out, and walked along down the track. There was a sort of familiar air about the place, but I couldn't place it. There's a darkey coming. I'll ask him where I am. 'Good morning, sir; can you tell me what town this is?'

"'See heah, now, don' ye go for to play any ob yer games on me.'"

"My dear friend, I don't wish to play any games on you, but I would like to know what town this is."

"'This ere town is Memphis.'"

"Memphis?"

"Yah!"

"I didn't swear—I didn't use any profanity. The joke was too good. I laughed. Here I was back in Memphis, from which I had started two mornings before. I had walked forty miles to go to sleep in a railroad car, and be drawn back over the same road in a single night. It was rich. I laughed till my eyes shed tears, and then hired out to work my passage to Cincinnati on a steamboat."

MUSICAL MENTION.

Miss Henrietta Beebe, soprano, has been engaged for the Musical Festival in Central Music Hall, Chicago, commencing April 12.

M. Marnet, who claimed $1,200 from Mlle. Paola-Marie as commission due for bringing about her present American engagement, has just been non-suited by the Paris courts.

Ambroise Thomas was so charmed with the talents of Mlle. Marie Vanzandt that he has promised to write an opera especially for her, which is to be copyrighted in America.

Mrs. Harvey will give a concert at Steck's Hall on the evening of April 7. She will be assisted by the Philharmonic Club and Samuel G. Young, baritone, who has determined to make this city his permanent residence.

Gertrude Franklin, soprano, of this city, has met with a genuine success in Boston. At the concert of the Boylston Club on the 17th, she sung the solo part in "By the Waters of Babylon," by Goetz, and "O did'st Thou Know" and "As When the Dove," by Handel.

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Mirror Letter-List.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Abbott, Emma
Adrion, Rose (2)
Allen, W. N.
Belden, Clara
Boissert, M. Armand
Burgess, Cool
Brand, Michael
Bennell, C. M.
Cavendish, Ada
Congdon Stella
Church, Edw. A.
Clark, Harry,
Coventry, Julie
Curtis, G. J.
Dobson, Frank
Davis, C. L.
Darling, C. W.
De Astee, Helen
Gardner, Kitty
Gayler, Frank (2)
Grau & Wolfsohn
Hall, Clinton
Hofele, F. W. (2)
Howard, John
Hutchings, Alice
Jackson, Minnie
Jarrett, H. C. Esq.
King, De Loss
Kimble, Frances
Levanion, Alfred
Mackay, F. F.
Murray, John
McKay, Andy
Nash, Geo. F.
Pearson Lilly
Pilling, F. J.
Rowe, Geo. Fawcett
Stevens, Chas.
Scott, Lester F,
Schwab, Fred.
Temple, Louise
Vaque, Elsie

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANTHONY & ELLIS' UNCLE TOM CO., Columbus, O., 26, 27; Delaware 29; Crestline 30; Galion 31; Mansfield April 1; Newark 2; Lancaster 3.

ADELAIDE NEILSON, St. Louis this week; Cincinnati 29, one week.

ABBEY'S HUMPTY DUMPTY AND SPANISH STUDENTS, Booth's, New York, this week.

AGNES HERNDON, Dallas, Tex., 26, 27; Marshall 29, 30; Shreveport, La., 31 and April 1; Palestine, Tex., 2, 3.

ADA CAVENDISH CO., Chicago, this and next week.

ALICE OATES' OPERA CO., Terre Haute, Ind., 25; Decatur 26; Springfield, Ills., 27; St. Louis 29, one week.

ADA GRAY AND WATKINS CO., Ravenna, O., 25, 26; Alliance 27, 28.

AN ARABIAN NIGHT (G. H. Cassidy manager), Pittsburg this week; Harrisburg 29; Pottsville 30; Williamsport 31; Wilkesbarre April 1; Lancaster 3.

AN ARABIAN NIGHT (under Augustin Daly's), Niblo's, New York, this week.

ANNIE WARD TIFFANY, Newark, O., 25; Urichsville 26; Youngstown 27.

ALVIN JOSLYN COMB., Clinton, Ia., 25; Dubuque 26, 27; Waterloo 29; Ft. Dodge 30; Sioux City 31; Council Bluffs April 1; Omaha 2, 3.

ABBEY'S FAIRFAX CO., Buffalo, N. Y., 25, 26, 27; Washington, D. C., 29, one week.

ALL THE RAGE COMB., Springfield 25; Worcester 26; Marblehead 27; Salem 29; Gloucester 30; Chelsea 31; Lynn April 1; Manchester, N. H., 2; Concord 3.

BOSTON THEATRE DRINK CO., St. Louis this week; Detroit 29, one week.

BIRD'S NEW ORLEANS MINSTRELS, Charlottesville, Va., 25; Fredericksburg 26; Alexandria 27; Annapolis 29; Frederick, Md.

BIG FOUR MINSTRELS, La Crosse 25; Madison 26; Milwaukee 27, 29.

BERGER FAMILY, Hamilton, Can., 29; Rochester, N. Y., 30.

BOSTON IDEAL OPERA CO., Boston this and next week.

BARNEY MACAULEY CO., Decatur, Ill., 25; Ft. Wayne 26; Providence, R. I., 29, one week.

BANDMANN CO., St. Thomas, Can., 25; London 26, 27; Ypsilanti 29; Jackson 30; Kalamazoo 31.

BARLOW WILSON, PRIMROSE & WEST'S MINSTRELS, Vicksburg 26, 27; New Orleans 29, seven nights.

BUFFALO BILL COMB., Boston this week; Newport, R. I., 29; Fall River, Mass., 30; New Bedford 31; Salem April 1; Lawrence 2; Manchester, N. H., 3.

BARTLEY CAMPBELL'S GALLEY SLAVE CO. No. 1, Chicago this week; Milwaukee 29, 30, 31; Madison, Wis., April 1; La Crosse 2; Stillwater, Min., 3.

BARTLEY CAMPBELL'S GALLEY SLAVE CO. No. 2, Lowell 25; Manchester 26; Worcester 27; Springfield 29; Holyoke 30; Hartford 31; Waterbury, April 1; New Haven 2, 3.

COLLIER'S UNION SQUARE CO., Reading, Pa., 25; Lancaster 26; Harrisburg 27; Washington, D. C., 29, one week.

COLVILLE FOLLY CO., New Orleans this week.

CLINTON HALL STRATEGISTS, Cleveland this week; Cincinnati 29, one week.

CRITERION COMEDY CO., Cincinnati this week.

CALLENDER'S GEORGIA MINSTRELS, Olean, N. Y., 25; Duke Centre, Pa., 26; Elmira, N. Y., 27.

CARNCROSS' MINSTRELS, Pittsburg 29, one week.

DENMAN THOMPSON, Rochester, N. Y., 25, 26; Pittsburg 29, one week.

DR. CLYDE COMB., Albany 25, 26, 27; Cleveland 29, one week.

DILLON-BLAISDELL COMB., Jacksonville, Ill., 25; Decatur 27.

E. A. SOTHERN, California till end of month.

EMMA ABBOTT OPERA CO., Jackson, Mich., 25; Toledo, Ohio, 26; Fort Wayne, Ind., 27; Philadelphia 29, one week.

EDWIN BOOTH, Park, Boston, this week; Booth's, New York, 29.

FANNY DAVENPORT AND CO., Holyoke, Mass., 25; Troy, N. Y., 26, 27; Albany 29, one week.

FREDERICK PAULDING, Murfreesboro, Tenn., 25; Kansas City, Mo., 29, 30; Leavenworth, Kansas, 31 and April 1; St. Joseph, Mo., 2, 3.

FORD'S GALLEY SLAVE CO., Washington, this week.

FORBES' DRAMATIC CO., Minneapolis, Minn., 26, 27.

F. C. BANGS COMB., Philadelphia, this week; Pottsville April 1.

GILBERT AND SULLIVAN'S PIRATES, "A" Co., Boston this week.

GILBERT AND SULLIVAN'S PIRATES, "B" Co., St. Louis this week; New Orleans 29, two weeks.

GILBERT AND SULLIVAN'S PIRATES, "C" Co., Baltimore this and next week.

GILBERT AND SULLIVAN'S PIRATES, "D" Co., Broad Street Theatre, Philadelphia, long engagement.

GUS WILLIAMS' CO., Ann Arbor, Mich., 26; Toledo 27; Springfield, O., 31; Chillicothe April 1; Newark 2; Columbus 3.

GRAU'S FRENCH OPERA CO., Fifth Avenue Theatre, New York, this week; Troy, N. Y., 29; Montreal 30, five nights.

GILLETTE'S PROFESSOR COMB., Detroit, Mich., 26, 27; Chicago 29, one week.

HAVERLY'S MASTODON MINSTRELS, Philadelphia this week; New York 29.

HAVERLY'S GEORGIA MINSTRELS, Quincy, Ill., 25; Keokuk, Ia., 26; Burlington 27; Cedar Rapids 29; Marshallton 30; Des Moines 31; Iowa City April 1; Davenport 2; Ottawa, Ill., 3.

HAVERLY'S CHURCH CHOIR CO., Oshkosh, 25; Fon du Lac 26; Madison 27; Eu Claire 29; Stillwater, Minn., 30; Minneapolis 31 and April 1; St. Paul 2, 3.

HAVERLY'S JUVENILE PINAFORE CO., Brenham, Tex., 25; Austin 26, 27; San Antonio 29, 30, 31; Galveston April 1, 2, 3.

HARRY WEBBER'S NIP AND TUCK COMB., Galveston, Texas, 25; Waco 26; Sherman 29; Denison 30, 31.

HEARTS OF OAK, Fifth Avenue Theatre, N. Y., 29.

JOHN T. RAYMOND, Philadelphia this and next week.

JOHN A. STEVENS' COMB., Albany this week; Brooklyn 29, one week.

J. K. EMMET, Grand Opera House, New York.

JOS. MURPHY'S KERRY GOW, Newark, N. J., 25, 26, 27; Williamsburg 29, one week.

JARRETT & RICE'S FUN ON BRISTOL, Baltimore this week; Boston 29, two weeks.

JOHN MCCULLOUGH, Leavenworth, Kansas, 26, 27; St. Joseph, Mo., 29, 30; Lincoln, Neb., 31.

JANAUSCHEK COMB., Paducah, Ky., 25.

JOHN P. SMITH'S TOURISTS, Syracuse, N. Y., 29, 30; Rochester 31, April 1, 2, 3.

KATE CLAXTON CO., Memphis this week; Jackson 29; Cairo 30; Paducah 31; Evansville, Ind., April 2.

KIRALFY'S ENCHANTMENT, Cincinnati this week; Indianapolis 29, 30, 31.

LOTTA, New York 29, four weeks.

LAWRENCE BARRETT, Easton, Pa., 26; Wilkesbarre 27; Baltimore 29, one week.

LILLIPUTIAN OPERA CO., Gowanda, N. Y., 25; Hamburg 26; Tonawanda 27; Danville, Ont., 29; Paris 30; Woodstock 31; Stratford April 1; Seaforth 2; Goolrich 3.

MILTON NOBLES, Texas Circuit.

MINNIE PALMER'S BOARDING SCHOOL, Albany 25, 26, 27; Portland, Me., 29, 30, 31; Portsmouth, N. H., April 1; Worcester, Mass., 2; Brockton 3.

MARY ANDERSON, Poughkeepsie, N. Y., 29; Scranton, Pa., 31; Pittsburg April 5, one week.

MCKEE RANKIN'S DANITES, Providence, R. I., this week.

M'LISS PIXLEY PARTY, Standard, New York, this week.

MY PARTNER, ALDRICH & PARSLOE, Washington this week; Philadelphia 29, one week.

MAPLESON'S OPERA CO., Academy of Music, New York.

MAGGIE MITCHELL, Cleveland this week; Buffalo 30, 31; Dunkirk April 1; Syracuse 2; Utica 3.

MAHN'S COMIC OPERA CO., Brooklyn this week.

MITCHELL PLEASANT PARTY, Cincinnati this week.

NEIL BURGESS' WIDOW BEDOTT COMB., Haverly's, New York, this week.

NICK ROBERTS' HUMPTY DUMPTY, Philadelphia this week; Scranton, Pa., 30; Wilkesbarre, 31.

OLIVER DOUD BYRON, Chicago this week; Buffalo, N. Y., April 1, 2, 3.

OOFTY GOOFT COMB., Quincy, Ill., 27; Jacksonville 28; Springfield 29; Decatur 30, 31; Streator April 1.

OSBORNE'S DRAMATIC COMB., Yonkers, N. Y., 28, 29.

PAT ROONEY COMB., Williamsburg this week; Poughkeepsie 31; Kingston April 1.

PRINCESS TOTO OPERA CO. Boston this week.

PERLEY MERRY MAKERS, Granville, N. Y., 26; Salem 27; Rutland, Vt., 29; Brandon 30; Middlebury 31; Vergennes April 1; Port Henry 2; Ticonderoga 3.

RICHMOND & VON BOYLE, Akron, O., 25; Zanesville 26; Cincinnati 29, one week.

RICE'S SURPRISE PARTY, Brooklyn this week; Boston 29, two weeks.

RICE'S EVANGENINE CO., Indianapolis, Ind., 25, 26, 27; Logansport 29, 30; Burlington 31.

RENTZ-SANTLEY CO., Brooklyn, this week; Waterbury, Ct., 29; New Haven 30; New London 31; Worcester April 1; Gloucester, Mass., 2; Portland 3.

ROBSON AND CRANE, Lafayette, Ind., 25; Danville 26; Chicago 29, two weeks.

RIAL & DRAPER'S UNCLE TOM CO., St. Louis 29, one week.

SALSBURY'S TROUBADOURS, West Meriden 27 Brockton 30.

TRAGEDIANS OF KALAMAZOO, Toronto this week; Chicago 29, one week.

THE ASHTONS, Mahanoy City 25.

THE FLORENCES, Rochester 25, 26, 27; Boston 29, two weeks.

TONY DENIER'S HUMPTY DUMPTY. Bangor 24; Bath 25; Lewiston 26; Portland 27.

THE RENTZ CO., Kingston, N. Y., 27; Sing Sing April 1; Peekskill 2; Hudson 3.

UNION SQUARE FRENCH FLATS CO., Richmond, Va., 29, 30, 31.

WEATHERSBY-GOODWIN FROLIQUES, Milwaukee 25, 26, 27; Chicago 29, one week.

Chicago.

Haverly's: The Galley Slave co. have played to good business in Mr. Campbell's picturesque play. Miss Granger was greeted on Tuesday evening with much applause and many flowers in compliment to her matrimonial alliance of the day preceding. The ladies and gentlemen of the cast have become thoroughly imbued with their characters, and a smoother performance I have not seen for many a day. Campbell is a lucky man, and don't put on any airs. Much to Bartley's disgust he was roped in to respond to the toast of "The Ladies" at the banquet of St. Patrick's Society. Nobody loves the dear creatures more than Mr. Campbell, but he hates to tell it to a crowd. The Galley Slave another week, and then Nat Goodwin, Eliza Weathersby, Venie G. Clancy, and the rest of that clever and money-making little party, the Froliques.

McVicker's: Lotta, the "dramatic cocktail," supported by Ed Marble and the histrionic sour mash and Abbey's co., this week in Little Detective and Musette to large houses. Miss Crabtree always catches 'em. Governor McVicker is chuckling over the nice way he got ahead of Carte and his piratical crew yclept "B." They hadn't better fool with the old gentleman. Oh! no! On the 22d, Ada Cavendish returns, supported by T. B. MacDonough's co. The programme for the week is, 22d, 23d, 27th, and matinee 23d, Lady Clancarty; 24th and 25th, New Magdalen; and 23d and matinee 27th, Romeo and Juliet. The cast of Clancarty is:

The Lady Clancarty	Ada Cavendish.
Donough Macarty	S. W. Piercy.
Lord Clancarty	
William III	E. A. Eberle.
Lord Charles Spencer	J. F. Hagen.
Earl Portland	J. Carhart.
Lord Woodstock	Archie Cowper.
Sir George Barclay	L. Eddinger.
Cardell	J. Matthews.
Robt. Hunt	T. Bartran.
Capt. Gille	Henry James.
Tremlet	Geo. Christy.
Clerk	Harry Moray.
Officer of the Guard	G. Spangler.
Lady Betty Noel	Helen Sedgwick.
Mother Hunt	Mrs. E. A. Eberle.
Susanna	Josie Wilmer.

29th, Jane Shore.

Hooley's: Herne's Hearts of Oak comb., aided by excellent scenic attractions, and a very handsome baby and precocious little girl, have succeeded in bringing out very good audiences here. James A. Herne and Katherine Corcoran are the stars, and did fairly well as Terry Dennison and Chrystal. J. K. Spackman, as Owen Garroway was very good. W. H. Crompton, as the old Uncle, gave a very good piece of character acting. Everything Mr. Crompton does is well done. Harry Mainhall assumed the character of Ruby, and, although he rolled around the stage too much (as it is supposed sailors do), he was pretty fair. Little Lillie Hamilton, as the child of Terry and Chrystal, was excellent and made quite a hit. Strip this piece of its scenic effects and it would not draw a baker's dozen at each performance. Hearts of Oak is nothing but a clean steal from The Mariner's Compass, an old English play, and passed upon the public as Herne's Hearts of Oak. Mr. Herne is emulating Boucicault on a small scale. The chorus singing in the play was very poor, either from lack of voice or practice; in fact the only thing commendable in the whole performance is the realistic and complete display of scenery, the baby and the little girl. The same co. stays next week. 27th, Doehne's benefit. 29th, The Tragedians of Kalamazoo. April 5, Robson and Crane. After that W. E. Chapman's Our Girls co.

Hamlin's: The Love of Two Sailors ran its second week to fair business. There is nothing further to be said regarding Mr. Hamlin's adaptation, which is an excellent one and would have succeeded better had it been properly cast. The best acted part in the piece was the Uncle Joe of Simcoe Lee. The efforts of the rest excited only sensations of pity or disgust. 22d, Katie Putnam, who has been weighed down of late by too much mother, appears as Lena the Madcap in the play of that title. She will be supported by W. B. Arnold, W. Hitchcock-Murdoch, Simcol Lee, Jeremiah Jay Simms, Clara Wildman, Nellie Johnson, Mrs. J. W. Fox (the Clipper poetess), Ada Lawrence and others. 29th, William Gillette and co. in The Professor. Gillette has the misfortune, I believe, to be the nephew of the Rev. H. W. Beecher. Mr. G. is also related to a U. S. Congressman from Iowa. I am afraid, therefore, that Mr. Gillette is not a good actor. We shall see.

Olympic: To quote from the dodgers with which my friend Sprague has plentifully showered the town, "two shows in one" have been given here this week. Much better had one good show been the attraction The ohio was opened by Alf Wyman in his stale "Dutch" performance, assisted by Emma Crocker, an undeveloped young woman, evidently escaped from a high school, and unable to act, sing, dance or wear her stage garments gracefully. An amateur billed as William Shannon made a martyr of himself in a song-and-dance, greatly to the amusement of the unfeeling. He was squelched after Monday night. Tillie Antonio, a "dashing" serio-comic, dashed through several selections with marvelous celerity. I believe Miss Antonio possesses some attractive points. Quilter and Goldrich were much applauded, and though not above the average song-and-dance pair, they seemed clever by contrast. C. W. Barry's "last and greatest effort" (vide bills), Lost at Sea, followed. Mr. Barry is already responsible for too many bad plays—Broken Fetters, Escaped from Sing Sing, Dead Men's Shoes, etc. Yet, on the whole, Barry's pieces are harmless, free from thieves' slang and the other demoralizing features which abound in plays of the "sensational" order. Indeed, Mr. Barry clumsily conveys good moral precepts in his dramas, which have this advantage over the lessons taught in other plays—they can be easily comprehended. So, after all, C. W. Barry may exert a beneficial influence upon the community. Mr. Barry belongs to a past generation of actors. A mouldy flavor attaches to his reading. Into Lost at Sea are introduced several "thrilling" stage effects—a fire scene, gas-lit bridge, etc. Alice Sherwood played the principal female role very nicely, except that she is given to twisting her pleasant features into fantastic shapes which express no emotion whatsoever. George S. Gray, at sea with his lines; Ed Barrett, with his usual stock of gags; J. W. Fox, a very bad actor; Mrs. J. W. Fox, more or less renowned as the "Clipper poetess," and others, completed the cast. It is unpleasant to record the return to this city of undoubtedly the worst performer on this Continent, one Joseph Clifton, discharged from Charley Forbes' collection of uncured hams. Clifton can find no place upon the boards of a first-class theatre! I implore Jim Nixon, the philanthropist, to re-engage the fellow for the Halsted Street, and thus banish nightmare from the homes of honest people who are willing to pay more than 10 cents for an evening's entertainment. Business very light. 22d, Sprague's Georgia Minstrels These nigs are very dear to the heart of Sprague, for they make more money for him than all his other enterprises put together. 29th, Sidney C. France in Marked for Life. He will be, if he don't stop playing this piece. April 5, Alice Oates, Mr. Watkins and Sam. T. Jack's Comic Opera co. in Der Seecadet, which will be its first production in this city.

Academy: Edward Arnott, whose erratic proceedings of late have been much remarked about, was the dramatic star this week in Victims of Faro, said to be Mr. Arnott's own composition. The piece answers its purpose. The Clipper Quartette were the best feature of the olio. Business large. It always is at this popular house. 22d, Oliver Doud Byron as Ben McCullough. Edward Barrett is especially engaged to support Mr. Byron.

Lyceum: C. A. Gardner, a Dutch comedian, in a stupid affair which he calls Karl, a drama, has been rewarded with poor houses, bettter, however, than either star (?) or play deserved. How Mr. and Mrs. Job A. Lord manage to keep their establishment afloat upon the very limited amount of money which dribbles through the box-office is something which puzzles other people beside myself. 22d, Frederick R. Wren in his new play, Washed Ashore.

Halsted Street: Although Jim Nixon has had two shows to manage this week, he has had full houses here to witness Charles Constantine in The Idiot of the Mountain. 22d, Jennie Morton in Neota the Avenger.

National: Romeo and Zip (dogs), who support (in more than one sense) W. T. Stephens and Minnie O. Gray in their play of Saved from the Storm, have drawn good houses here this week. 22d, E. Arnott in Victims of Faro.

McCormick Hall: Sullivan's Mirror of Ireland past week, to paying business, worked up by Jim Nixon the philanthropist, on what is popularly known as the Suffering Irish Racket. Jim says that though not himself a terrier, he nevertheless feels for afflicted Erin, and will assist her, provided a balance is left after expenses. James is a great and good man, if he does associate with Jumpy Jervis.

Central Hall: "Prof." Robert Nickle, a five-cent sleight-of-hand performer, is the prop of what is styled Fowler's Great Silver Show, which has held out here the past week. Though billed like a circus, Fowler hasn't made much. The Sunday-school children mostly preferred a sweeter kind of taffy than that of Mr. R. Nickle.

Items: Chase and Wells of this city take their play of Our Railroad Men to Fort Wayne 29th.—Vic Reynolds, the serio-comic, has a play and wants to be a star.—Inter-Ocean: "Poor Frank Mayo has become terribly dissipated and bunged up since he went to New York. Our evidence is his picture in the Philadelphia Miracle."—Willis Borden of the Knickerbocker Theatre, Louisville, is in town.—Harry J. Mortimer has organized a new dramatic co., to take the road March 29. His co. is made up of J. W. Burton, Annie Burton, Marian Deming, Florence Wilkins, Belle Wallace, C. R. Thorpe, Ed Melville, T. Dilks, Charles Hasker, and Harry himself. Mortimer is a good fellow, and I trust his enterprise will be successful.—Anna Morgan, the dramatic reader, left town 18th for Brooklyn. Miss Morgan will not be managed by W. L. Allen next season, as has been reported.—W. H. Smith of the St. Louis Comique was in town this week.—Edwin Clifford, the popular Wisconsin manager, will be in the city next week.—John Dillon and the Blaisdell party are doing a fine business in Iowa. Dillon's new piece of Bumps has made a hit.—I am told that J. A. Simon of the Lingard co. meditates the reorganization of his dramatic comb. There are worse actors than Simon, but happily they are few.—To give "taffy" to some people is an amusing pastime—they swallow it so readily. Ben Hall, correspondent of Wallis, Holah & Ashbrook, Philadelphia job printers, belongs perhaps to this class. Perhaps Mr. Hall objected to Arthur Cambridge having fun with him.—Jim Chisholm of the Free Lance is overwhelmed by applications from the bucolic youth to "represent" his paper and be passed into the shows which visit their respective villages. Mr. Chisholm, however, declined to gratify the desire of these young men "whose greatest ambition" —as Jim puts it—"is to be admitted to theatres free."—Louis F. Barrett, brother of the tragedian and now playing in Halifax, used to be a lumber inspector in this city.—On Monday afternoon Maude Granger, attended by her maid and Alfred Follin, left her hotel (the Sherman) and the party were driven to the residence of Rev. Arthur Mitchell, a Presbyterian clergyman, who pronounced Miss Granger and Mr. Follin man and wife. The affair was a surprise to the management and members of the Galley Slave comb., who anticipated nothing of the kind—at least so soon. The record shows that the marriage license was granted to Alfred Follin, aged thirty, and Annie E. Brainard, aged twenty-eight. Follin is nephew of the late Frank Leslie. Miss Granger's contract with Bartley Campbell does not expire for ten weeks yet, and she will continue to enact her character of Cicely Blaine until the expiration of that period. Then it is said that she will retire to domestic life.—Bartley Campbell left last evening for New York. He gave a dinner at the Sherman this week to old friends. A very enjoyable reunion was held.—Tom Brown's Musquitoes party arrived from Texas in a demoralized condition 18th The organization comprised the Gilbert Sisters and Harry Bell.—The Co-operative Theatre and Publishing Association, organized under the laws of the State of Illinois, with O. A. Bishop, President, A. E. Glasgow, Secretary, commence a series of entertainments at the Twelfth Street Turn-Hall, Wednesday, March 31. The object of the Association is to furnish first-class musical and dramatic performances at prices to suit the means of the workingman and his family, and to build a theatre capable of accommodating 4,000 to 5,000 people, the performances to be free from politics or religion. John R. Allen will be manager, and H. B. Bell and the Gilbert Sisters are engaged for the co.—F. M. Kelch, advance agent of P. T. Barnum, was in town 20th. The big show comes May 31.—Jumpy Jervis persists in annoying the inhabitants of adjacent villages with his lecture about Bob Ingersoll. The exasperated rustics are shrieking for mercy.—John Dillon's route is as follows, Mount Pleasant, Ind., 22d; Monmouth, Ill., 23d; Beardstown, Ill., 24th; Jacksonville, Ill., 25th; Lincoln, Ill., 26th; Decatur, Ill., 27th.—Minnie Wallace's co. is in Wabash, Ind., 22d; Peru, Ind., 23d; Kokomo, 24th; Tiffin, O., 25th; Anderson, Ind., 26th. C. E. Dobson is manager of the co., I am sure I shall need no pardon if I give considerable space to the affairs of one of the best men in the world—a modest gentleman and the funniest low comedian in this country, I don't care who may gainsay it—John Dillon. John writes me that the present season has been "the most agreeable and profitable one of his life," and that future prospects are bright. He has made a great hit in the new farce-comedy of Bumps, written for him by Joseph B. Everham, the stage manager of Blaisdell's co. The Des Moines Register says of Mr. Everham's play:

"Bumps, the new play of John Dillon, drew out a larger house last night than The Dark Horse, presented by him when he was here before, and it was thought he had a fine audience then. The play was written more as a fun-producer than anything else, and some of its situations are uproariously funny, and were greeted with roars of laughter, especially the one at the close of the first act, where Bumps attempts to dance down the mother-in-law of his friend Meak. The climax of absurdity was reached when Dillon, after shedding his coat and finding that the old lady is apparently as vigorous as ever, pauses, looks for a moment, and then grabs his vest preparatory to shedding it. As he is about to take it off a shrill scream comes from the ladies on the stage, and the curtain drops while the audience is in convulsions of merriment. There is a picnic scene which is put in in very good style, and a man snake bitten by a fish-hook, who creates enough laughter to last a week."

The full cast of the piece as played by J. W. Blaisdell's co. is as follows: Major Clarence Hominicome Bumps (secretary of the Roaring Cowpuncher Silver Mining co.), John Dillon; Sampson Meak (a speculator), John Blaisdell; Obediah (his father), Joseph Everham; Theodore Dait, W. F. Clifton; Charles Wyatt Chalk (agent for the Homespan Perpetual Life Insurance co.), C. Kent; Samuel Waiste (a young blood), J. Duke Murray; James (a servant), J. M. Flynn; Angelica Darlington (afterward Mrs. Sampson Meak), Louise Dillon; Julia Goodwell (cousin to Bumps), Fannie Dillon; Sophia Lambe, Rose Watson; Mrs. Melinda Darlington, Ettie Everham. The co. have in rehearsal Freaks of Fortune, by Messrs. Greene and Thompson of California, which was produced several seasons ago at the Grand Opera House, 'Frisco, with Charles Stanley and Annie Pixley in the principal characters. Shortly after its production the piece was bought by J. C. Williamson, but his wife (Maggie Moore) did not fancy the role intended for her. Dillon's part is a "character Irishman," and he says it reads well. The Dillon-Blaisdell co. play their second engagement this season at the St. Louis Olympic, which, I think, is very flattering treatment of a Chicago actor on the part of that village. The co. were to have been at Hamlin's, this city, April 19, but Mr. Blaisdell was bought off, and they play in Cincinnati on that date at the Grand. May 3 we shall have John with us again at Hooley's. There isn't an actor I know of who is more universally beloved by his own profession than John Dillon, and every one will rejoice to read of his good luck. His cunning little wife, Louise, you have seen in New York, and you know how charming a little actress she is. Miss Fannie, Mr. Dillon's daughter, is also developing the family talent.

San Francisco.

March 14.—Baldwin: Business has been good the past week, notwithstanding the great walking match and many other amusements were calculated to attract our theatre-going people. On Monday and Tuesday evenings, Clara Morris appeared as Sarah Multon, in the great emotional play of Miss Multon. To say that she played it is sufficient evidence that it was well played. On Wednesday, Thursday and Friday evenings Miss Morris appeared as Raymonde Montaiglin in M. Dumas' great play entitled Raymonde. This play is not as powerful as Camille, but its teachings are the same. Both plays are intended to inculcate charity for erring women, and to show them opportunities for repentance. Miss Morris presented the character in a very touching manner. The scene of the confession, which but few actresses would make effective, she played with such pathos as to bring tears to the eyes of a large portion of the audience. James O'Neill was especially effective in the role of Commander Mantaiglin; in fact he is good in everything he attempts. Max Freeman was excellent as Octave. Eleanor Cary quite surprised the audience in the character of Mme. Guichard. She made it very original and interesting. Ida Aubrey represented Raymonde's child in a charming manner. Jennings was splendid in the character of Remy, and Mr. Barrows as Dieudonne, a lawyer, made the signing of a legal document quite a dramatic incident. On Monday, Tuesday and Wednesday evenings the great play of Two Orphans will be presented, with the strongest cast on record. On Thursday evening, Manager Thomas Maguire will be the recipient of a complimentary benefit tendered by Miss Morris. Camille will be the play, with Miss Morris in the title role. On Friday evening, and until further notice, J. W. Albery's comedy, The Two Roses, will be presented. The great play now so popular in the East, entitled French Flats, is in active preparation and will shortly be presented.

Bush Street: Mr. Sothern and his great co. of comedians have filled this house every night during the past week with their great double bill, Dundreary's Brother Sam and Dundreary Married and Settled, with Mr. Sothern in both pieces. This gentleman creates a great deal of fun where he rocks the cradle and attempts to repeat the old nursery song of "Rock-a-by-Baby," and also in reading the letter in imitation of Dundreary. Julia Stewart and the stately Ida Lewis do some very neat acting as Alice and Mrs. Trimbush. Percy Compton, as Mr. Trimbush, apparently a henpecked husband, and W. Blakely as Johnathan Rumbelow, showed themselves to be comedians of a very high order. To-morrow evening and Tuesday, Wednesday, and Thursday evenings, will be presented David Garrick, with the following excellent cast: David Garrick (his original creation), E. A. Sothern; Simon Ingot, W. Blakely; Squire Chivey, Edward Lamb; Mr. Smith, W. Braggington; Mr. Brown, Harry Harwood; Mr. Jones, Percy Compton; Thomas, L. Morris; George, A. Manning; Ada Ingot, Julia Stewart; Mrs. Smith, Laura LeClaire; Miss Araminta Brown, Ida Lewis. This play is the production of the late T. W. Robertson, and is a pure piece of comedy. Its love story is tender and touching, its situations are full of feeling, its humor refined, and its style terse. It is said to be one of Mr. Sothern's very best pieces, and will no doubt attract crowded houses. It will be followed by J. B. Buckstone's laughable farce, An Alarming Sacrifice. On Friday evening Mr. Sothern will appear as Col. John White in the play of Home. Next week will be the last appearances of this talented gentleman.

Adelphi: Business during the past week has been very good, and the new stars engaged by Mr. Buckley while on his Eastern trip are fast becoming favorites. Wade and Boyd in their very clever sketch, Happy Days, are received with roars of applause, and the quick-witted Lew Spencer shows himself to be a thorough performer. Two more new candidates for the approval of California audiences appeared last Monday night—Georgie Alma and James Maas. Miss Alma has a pleasing stage presence, although a little stiff in her manner, and has a charming voice. She has also one quality which very few ballad-singers have—she speaks all her words plain and distinct. Mr. Maas as Paul Sloman in the laughable comedy of Woman, who is a gay old Lothario out on a lark, is very comical, and keeps the audience in a roar of laughter through the whole piece. Mollie Williams looks splendid as La Belle Pearl in her beautiful costumes, and adds much to the success of the piece. Miss Alma also appears as Mrs. Lester. Mr. Mestayer as Mr. Lester is getting Sloman into trouble and getting him out all through the piece. Julia Wintred has become a fixture here, and continues to receive from two to four encores nightly. T. W. Bree has well-nigh captured the house with his fine banjo playing. This week will be presented the sensational drama entitled The Wanderer, with James Maas as the Wanderer and Mollie Williams as Bessie. Two more new people will soon be added to the co.

Bella Union: The drama in two acts, entitled The White Slave, has held the boards during the past week to very good business. Carrie Wilson shows considerable ability as Julian, the cabin boy, and Mr. LeClaire is admirable in his impersonation of Largacette. Butler and Russell in their great act of Casey the Piper, Johnson and Cooper in The Seldom Fed Brigade, and Billy White and his Telephone are received with tremendous applause. Mlle. Bonnay plays solos on the xylophone with exquisite taste, and is heartily encored. This week will be presented the great melodrama, entitled The Wizard of the Wave, with the full strength of the company. Harry DeLorme, late of the Tivoli Garden, will make his first appearance at this house to-morrow night. The great French trapeze performer, Mons. Theodore Loyal, will also make his first appearance to-morrow night.

Items: San Francisco Lodge No. 3, B. P. O. of Elks, will take their annual benefit on Saturday afternoon and evening, March 27, at the California Theatre. All of the best talent in the city have volunteered, and it is doubtful if the theatre will hold all the people who will wish to go.—The first entertainment of the Merrymakers will be given at Saratoga Music Hall on Friday evening, March 19. The farce of A Silent Woman will be presented.—The Juvenile Pinafore co. played at San Bernardino on Wednesday and Thursday nights to immense business.—The Bob Scott comb. also played at the same place and did well. They go to Yuma this week.—The Kentucky Jubilee Singers are doing a good business in the interior.—Captain Jack Crawford has taken the road with a co. headed by Constance Murriello, and is playing Buffalo Bill's drama of Life on the Border.—At Woodward Gardens on Saturday and Sunday afternoons they give a grand variety performance. Rose Julian, the great contortionist, is at this place. One would scarcely think this young lady had a bone in her body by the way she doubles herself up.—The Grand Duchess is still running at the Tivoli Garden to immense houses.

St. Louis.

Pope's: The Pirates of Penzance opened here March 15, and business from the start has been very large. The operetta seemed to give great pleasure, the choruses being splendidly written; the orchestra very fine. The principals, with the exception of Louis Fink and Laura Joyce, were not notable for their histrionic or their vocal abilities, but the chorus was large and well directed, and the ladies were especially pretty. The Pirates remain a second week, and will be succeeded on March 29 by Rial & Draper's Uncle Tom's Cabin.

Grand Opera House: Gus Phillips in Under the Gaslight did a good upstairs business. Phillips, as Snorkey, was quietly amusing, his German dialect being very good. Adelaide Thornton, his leading lady, is an excellent and pretty actress. The balance of the support was good, a number of specialties in song-and-dance being introduced. On Monday, 22d, the Boston Theatre co. will return and present Two Mothers, with T. W. Keene and Mrs. Thomas W. Barry in the leading roles.

Olympic: The second engagement this season of John McCullough at this theatre opened 15th, Julius Cæsar being the opening representation. This was followed during the week by Shylock, Katherine and Petruchio, Honeymoon and A Conjugal Lesson (matinee on the 17th for the Irish Relief Fund), Jack Cade, Gladiator, Virginius and Hamlet. An extra performance will be given on Sunday night, when Richard III. will be presented. The support accorded Mr. McCullough by Messrs. Fred B. Warde John A. Lane, John P. Sutton, Charles Plunkett, Harry Langdon, Mrs. Augusta Chambers, Kate Forsyth, Mittars Willett, Addie Plunkett and the balance of the co. was excellent throughout. On Monday evening the theatre will remain closed, and on Tuesday evening, 23d, Adelaide Neilson will make her reappearance. She is announced to appear as Pauline, Viola, Imogen, Rosalind and Julia.

Splinters: On Saturday evening, March 13, E. E. Zimmerman had a crowded house for his benefit at Pope's Theatre, of which he is the popular treasurer. Caste was exquisitely acted by the Criterion Comedy co., and the receipts amounted to nearly $1,500. Louis Nathal sent his regrets, with a fine meerschaum holder.—The McCullough matinee for the benefit of the Irish Relief Fund netted nearly $300.—Robson and Crane return to the Olympic March 29, appearing in Sharps and Flats.—Alice Oates' Opera co. is announced at the Grand Opera House March 29.—George McManus, the buxom and good-natured treasurer of the Grand Opera House, has put out his announcement for his benefit on April 17.—The improvements at the Grand Opera House will not be commenced until a year from this vacation.—The Siege of Paris, diorama, is now open for exhibition in this city. The same corrugated iron structure used in New York, Boston, Philadelphia, etc., is erected at Eleventh street and Washington avenue.—Mercantile Library Hall was packed on Friday night, the occasion being the readings by Mr. and Mrs. John R. Scott. The entertainment was a fine one in every respect.—George Heuer, for many seasons assistant treasurer at the Olympic Theatre, has accepted a position as advance agent for the Colville Folly co., and will leave on his new duties on Tuesday next. George will take with him the best wishes of scores of friends, he being a most popular young gentleman.—Cole's Circus, which is wintering in St. Louis, will open the campaign on April 12, exhibiting in this city for six days. The matador and trained bull, who go through the imitation of a bull fight, are the chief features of the show.—P. T. Barnum with his "greatest show on earth" is placarding the town several months in advance.

Cincinnati.

Grand Opera House: Alice Oates Opera troupe. Her singing is somewhat improved. The co. will probably return to this city April 12, to open at Heuck's. If so, they will draw well. Monday evening, Kiralfys' Enchantment. 29th, Adelaide Neilsen. The Tourists to follow.

Pike's: The Boston Theatre co. have fared better with Two Mothers than during their previous visit with Drink. The houses, however, were but fair. The piece is on the same line with Drink, and the co. would do well to stop Drink and wean themselves from Two Mothers. Monday evening, Criterion Comedy co. in Freaks. 29th, Strategists. The Pirates of Penzance return later.

Heuck's: Through the strenuous efforts of Manager Collins the business of the week was worked up to the standard, the Queen's Evidence party appearing in Soldier's Trust. 22d, Gill's Goblins. 29th, Richmond and Von Boyle. April 5, Oliver Doud Byron. April 12, Alice Oates.

Coliseum: J. W. Ransone closes to-morrow evening a quiet engagement in Across the Atlantic. Monday evening the stock co. go it alone in Two Orphans, assisted by Keating and Sands in Rival Tenants.

Vine Street Opera House: John and Lea Peasley, sketch artists; Tim Rogers, Irish comedian; Charley Banks, sketch artist and comedian; Seaman and Somers; the Girard Brothers, and Belle Cushing.

Items: Manager R. E. J. Miles is confined to his house, and is very low with pneumonia; has not been at the theatre this week.—Manager Nunez will not manage Pike's next season. He is preparing to start out a co. to produce his plays at the close of the season here. Saint and Sinner is one of the number.—Laura Woolwine, a sister of Dolly Woolwine, is meeting with success in opera in Europe. She contemplates a visit to this city, her childhood's home, during the coming summer.—Frank D. Hall is here in the interest of the Strategists.—Jane Coombs is doing Ohio.—Kate Claxton has been in Ohio since the 1st of January, with the exception of one week.—Anna Boyle has at last been found. A gentleman from Chicago intends to organize a co. and take the lady on the road.—The Elks' benefit will come off at Grand Opera House April 1. Miss Neilson and attractions from Pike's and Heuck's will participate.—Manager Burnham of Pike's departs on the 27th, spending on his journey to Boston a few days each in Washington, Baltimore, Brooklyn and New York.

Ohio.

COLUMBUS.

Comstock's: Minnie Palmer's Boarding-School party is a small one, consisting of only seven persons, yet they create enough merriment to equal a much larger comb. Minnie presents a handsome stage appearance, is very pretty, dances gracefully, sings sweetly, and quite frequently winks at the boys in the front seats. She is a vivacious little romp, yet is too often too foolish and childish, while her laugh is forced and not effective. She does some neat German business in her song, "Der Wasserfall." William Scanlon, as Doodle, amuses by his decisive acting and witty sayings, while his excellent voice shows to advantage in numerous taking songs; in short, the main feature of the entertainment is the delightful singing of Miss Palmer and himself. The other half of the show comprises the ludicrous efforts of John Ince, as Prof. Jimcrack, and Emma Jones, as Samantha Smith. Ince makes quite a hit with the Professer and his ear-trumpet. Samantha likes too well to please the boys, who "tumble" to the "spring bottoms" nightly. George Davenport makes a first-rate character of Simon Bumbshell. The play is very thin, only redeemed by the many charming songs, of which a delightful feature is that all of the choruses are sung in waltz time. Coming: Anthony & Ellis with Uncle Tom 26th and 27th.

Grand: Annie Ward Tiffany drew small audiences 19th and 20th with The Child-Stealer and East Lynne. Miss Tiffany's performance is fair, while a support is attempted by a very amateurish co. The poor business is not to be wondered at when it is known this co. has been hovering around Columbus for several weeks doing small towns. Best way is to strike in at first for all their worth, then drift around until another large place is struck. A local concert is announced for 23d, while there is a possibility of very light opera by the Seguin-Stone comb. 26th and 27th.

Items: Col. Morris-Miller is reducing prices as the season closes, in hopes of catching a few dollars. He would do most anything for an extra five or ten dollars. He will engage a first-class attraction for his Ohio circuit, play it in Columbus a couple of nights and then run it off to some little place like Shadeville or South Bloomfield, providing he can make an extra 5 per cent. by so doing. He wanted to sell the Florences to a manager at the small town of Delaware, just north of here, but W. J. most emphatically "kicked," hence a return visit (by special request) was made 12th, fortunately to good business.—The Comstocks intend inaugurating a big theatrical boom next season. They are arranging for a circuit to include Wheeling, W. Va., Zanesville, Newark, Chillicothe, Springfield, Dayton, Columbus and perhaps Sandusky. Only one comb. a week will be played over the circuit, and none but first-class attractions will be handled. Every detail of the business is to be done on the square, and Frank Comstock will attend each comb. at any point they may touch on the circuit, thus giving it his personal attention. He begins by playing Gus Williams next week.—John Ince, Emma Jones, and Prof. Kraus of Minnie Palmer party were the guests of the "Murdochs," Mr. and Mrs. Frank Gillespie, while here.—Mrs. Fannie Manetti Jackson returned from New York 28th.—The date of The Doctor of Alcantara by the Amphions is not yet fixed. Wm. Bach, the Burgomeister of the late German Opera, will impersonate the Doctor.—The Dundreary Dramatic Club will soon give a benefit performance at London for Manager Parks.—John Ince and wife intend starring next season.—A. H. Smythe's book-store is headquarters for dramatic papers, the correspondent of the N. Y. Mercury to the contrary. I hope he doesn't consider the Mercury a dramatic paper. Mr. Smythe disposes of more papers than all the little newsstands like Lukes put together, and the NEW YORK MIRROR forms the bulk of trade.—Minnie Palmer's Boarding-School opens at Boston 22d, for two weeks, and goes to San Francisco in May.—Frank Comstock goes on to New York June 1, to book attractions for next season.—Mitchell's Pleasant Party plays a short engagement at the Grand last of month.—Theodore Comstock has The Galley Slave booked for some dates in May.—I understand there is trouble in the Minnie Palmer Boarding-School. Wm. J. Scanlon is the main cause of it. It seems that since securing control of the Boarding School he considers himself the biggest man on the road, and now he is not on speaking terms with members of the co. He gets 40 per cent. of receipts, yet at St. Louis, where Sunday evening performances were given, he objected to paying extra salaries for those nights. Consequence was the co. formed a mutiny and would not go on until assured of extra pay. At Rochester he came near being barred out entirely by indignant managers. When playing to crowded houses he came to front of house before the play began, and inquiring how much money was in the house, would, after learning, throw up his hands and exclaim, "Great God, they are robbing us!" It is not likely he and Minnie Palmer will get married soon, as it is claimed he already has three or four wives, one of whom is either wife or liberator of the murderer Sharkey.—Lotta comes soon.

CLEVELAND.

Opera House: The Florences have just closed a fairly successful week. Mighty Dollar was produced 15th, 16th and 17th, and audiences of goodly size embraced the opportunity to renew their acquaintance with the famous Hon. Bardwell Slote and his fashionable friend, Mrs. Gen. Gilflory. A Million received its first production here Thursday evening, and created a very favorable impression. The play itself is badly constructed, but Mr. Florence's impersonation of Marx Opstein, the German Professor, is a piece of comedy acting of the highest order, and, in my opinion, even superior to his Bardwell Slote. Mrs. Florence as Mrs. Finn Dacey, "a leader of fashion," is exceedingly good, and has ample excuse for displaying a gorgeously magnificent wardrobe. The support, while fair, could certainly be improved upon, although a word of praise is due Mollie Maeder Steele, who did some good work, and, as Sam Willoughby in The Ticket-of-Leave Man, revealed no little ability as a comedienne. The receipts of Wednesday evening (some $500) were wholly devoted to the Irish Relief Fund. Maggie Mitchell opens 22d in Fanchon, following with Little Barefoot, Pearl of Savoy, Lorle and Jane Eyre. Week of 29th, Criterion Comedy co. April 5, Pullman Palace Car Tourists.

Academy: A co. of variety "artists" appeared last week in an olio and the burlesque of Ixion to good houses. Some very pretty scenery, by Graham, and a series of elegant (though scanty) costumes, were the chief attractions of this show. Clinton Hall's Strategists open 22d for one week, followed by Power's comb. 29th, in Dr. Clyde.

Case Hall: Strakosch Grand Italian Opera co. give a concert 23d, in which Litta, Kate James, Sig. Lazzarini, Mr. Gottschalk and others will take part.

Comique: New this week: Ida Devere Karoby and Orday, Alice Bateman, Corry Sisters, and a host of auxiliaries will "make it pleasant" for the patrons of this questionable resort. The time is hastening, however, when it will, happily, become a thing of memory only.

Items: Remenyi has been engaged to play at the May Festival.—Amateur theatricals are all the rage just now.—Mrs. Sophia Tegethoff mother of F. C. Tegethoff, treasurer of the Academy, died last Saturday.—Maggie Mitchell takes a benefit Tuesday night and will no doubt have a crowded house.—The scenic appointments at Opera House last week were both appropriate and handsome.

TOLEDO.

Wheeler's Opera House: Maggie Mitchell 18th and 19th, in Mignon and Barefoot, to large houses. Booked: Strakosch Italian Opera co. 22d; Robson and Crane, Comedy of Errors 23d; Emma Abbott English Opera 26; Gus Williams, German Senator, 27th; Jane Coombs 30th and 31st; Drink, April 9 and 10.

Westminster Church: Boston Quintette Club 24th.

Adelphi: Under management of Roger Holland. An excellent entertainment has been given by the following co.: Mortimer Brothers, gymnasts; Miss Ida Corry, serio-comic songs; James Rose, songs and dances; Lolo Holly, ballads; Leonard and Flinn, jigs and reels; Lew and Lena Cole in Dutch specialties, and Morello Brothers who have proven great cards as acrobats. The theatre opens again Monday (22d), with the Fashion Folly troupe. The Mortimer Brothers, go to Detroit, as do also Lew and Lena Cole. Ida Corry and Lolo Holly to Cleveland, Morello Brothers to Cincinnati, James Stansill, Detroit; James Rose, Cleveland. Leonard and Flinn join the Folly co. here.

DAYTON.

Music Hall: Haverly's Colored Minstrels 16th, to good house. Volunteer entertainment 17th, for Irish Relief Fund—$350. Booked: Mitchell's Pleasant Party 31st.

Items: W. F. Gebhart, manager of Gebhart's Opera House, died on the 15th, at the age of 53.—The variety shows are doing well.—THE MIRROR sells like hot cakes. It can be had at Lee, Wolf & Bro.'s

LONDON.

Burdett, the Hawkeye funny man, will tell the funny things he has seen on his travels 24th. Manager Park, having severed his connection with the Circuit of Ohio, is at home, and has been tendered a testimonial benefit by the citizens. It will take place April 1. The Dundreary Club of Columbus will appear in Eily O'Connor.

SPRINGFIELD.

Black's: Haverly's Original Georgia Minstrels 15th, to good house. Coming: 25th, Anthony and Ellis' Uncle Tom co.; 31st, Gus Williams in Our German Senator.

Item: Fred D. Straffin, advance agent for Anthony and Ellis' Uncle Tom co., was in the city Thursday.—Amusements dull.

SANDUSKY.

Hi Henry's Premium Minstrels 13th, to a packed gallery. Show fair. Maggie Mitchell appears 20th in Little Barefoot, and a large audience is assured, as she is one of Sandusky's greatest favorites. Gus Williams in Our German Senator 29th.

Item: The Ada Gray-Watkins co. played at Tiffin 20th.

NEWARK.

Amusements dull for the past week. Haverly's Georgia Minstrels came 13th, to crowded house. Coming: 25th, Annie Ward Tiffany in The Child-Stealer. April 2, Gus Williams. Richmond & Von Boyle billing heavily for 26th.

CHILLICOTHE.

Opera House: Anthony and Ellis' Uncle Tom Cabin co. April 7. Annie Ward Tiffany in The Child-Stealer is billed for 22d. Janauschek is booked for May 13 and 14. Manager Kauffman is negotiating with Tracy Titus for his Galley Slave for April 5.

YOUNGSTOWN.

D'Oyly Carte's English Opera co. in Pirates of Penzance 12th, to good house. An excellent performance. Mrs. F. S. Chanfrau 13th, matinee, to a small house. F. S. Chanfrau in the evening to large business.

CANTON.

Haverly's Colored Minstrels 9th, opened to a very large house, and everybody seemed to enjoy the performance. Nothing booked now until March 24. Apollo Club failed to get dates for Chanfrau the 19th.

Brooklyn.

Academy of Music: A better rendition of Dinorah has never been heard in this city, than that given by Her Majesty's Opera co. in this house on March 18. It was the third subscription night of the Spring season. The audience present, though large in numbers, did not entirely fill the large auditorium. The cast comprised Galassi as Hoel; Runcio, Corentio; Annie Louise Cary, Caprayo; Mlle. Robiati, Prima Capraya; Behrens, Un Cacciatore; Rinaldini, Un Mietitore; Marie Marimon, Dinorah. When we say that this opera has never been better rendered, we mean in its entirety. So far as the prima-donna was concerned, Marimon, who suffered from a severe cold, appeared to far less advantage than on her debut here, and failed to awaken a fraction of the enthusiasm she then created. Galassi throughout the evening, and particularly in the third act, was simply superb, and without dispute achieved the grand success of the entire representation. The others of the cast were all admirable, and, combined with the excellent chorus and perfect orchestra, made an ensemble the like of which is rarely encountered. The fourth and final performance on this Thursday will be Carmen.

Haverly's: The Tourists drew good houses here throughout last week, and duplicated the favor with which they were received when they filled their first engagement here last Fall. Harry Watson seemed to give general satisfaction, and was frequently honored with four and five successive recalls upon the conclusion of his specialties. He apparently proves as strong a card as his predecessor, Gus Bruno. This week the Rice Surprise Party will present two or three of their inimitable burlesques.

Novelty: J. W. Collier's Union Square co. filled their second engagement here this season, last week. The Banker's Daughter being more of a novelty in the Eastern than Western district, the result was a far better week's business than that of the preceding week, played by this troupe at Haverly's. With the accustomed liberality of Messrs. Theall and Williams, the setting and general mounting of the play was all that could be desired. This week the Novelty will be given over to variety business for the first time this season, the attraction being Pat Rooney's clever troupe.

Park: Mary Anderson played a brilliant engagement here the past week. She appeared as Evadne, Parthenia, Julia (in Hunchback), Juliet, Meg Merriles, Pauline, and on Saturday night in her new play of Love, or the Countess and the Serf, which was presented for the first time in this section. This week Mahn's Opera co. hold forth in Fatinitza.

Hyde & Behman's: Pat Rooney's excellent vaudeville co., headed by the amusing Pat himself, and numbering Reynolds and Walling, Jeppe and Fanny Delano, Morris and Fields, Wood and Beasley, Lamont and Ducrow, Billy Carter and Georgie Kaine, drew large houses to this favorite resort during last week, and gave universal satisfaction to all that had the pleasure of seeing them.

Opera House: The new management now appear to be firmly established, and their efforts to please, in presenting variety programmes of good length, excellent quality and well arranged, has apparently met the approbation of a large number of our amusement-seekers.

Olympic: The Rentz-Santley Burlesque troupe, in a diversified bill of female minstrelsy and amusing paraphrase on Pinafore, appeared nightly the past week to well-filled and pleased houses.

Items: Abbey & Hickey's Humpty Dumpty party are due at the Academy next week.—C. K. Taylor, a son of David Taylor, the well-known local impressario, is the gentleman who is associated with Messrs. Mapleson and Haverly in the direction of the Spring opera season in Brooklyn; and not David Taylor, as we were erroneously informed a short time since.—Den Thompson will shortly appear at Haverly's.—The contemplated appearance of Mrs. Barney Williams at the Park is now said to be "off."—Ole Bull concertizes at the Academy on April 5.—Expectation is on tip-toe relative to Edwin Booth's approaching engagement in this city.

Indiana.

FORT WAYNE.

Academy of Music: Anthony and Ellis' Uncle Tom co. 19th and 20th and matinee.

Grand Opera House (formerly Colerick's): Has been almost entirely rebuilt, and second to none in the State; has been leased by the Dickson Brothers of Indianapolis, and will be dedicated the 24th inst. by the Goodwin-Weathersby Frolıques in Hobbies. Barney Macauley 25th. The Emma Abbott English Opera troupe 26th, afternoon and evening. Chimes of Normandy and Romeo and Juliet will be produced.

Olympic Variety Theatre: Fair business the past week, the fresh faces being the ever-welcome Swains, Sam and Carrie; Jessie Merton, vocalist and character danseuse; Tom Harper, the wonderful one-legged dancer; Jennie Farren, skipping-rope artist; Charles C. King, banjoist and comedian; Williams and Sully, Ethiopian comedians. Hidden Hand was presented by the stock in a very acceptable manner. Manager Charles Bartine takes his annual benefit 19th. Departures: Swains to Detroit, Mich.; Williams and Sully, Washington, D. C. Opening 22d: Frank Jones and Alice Montague in The Black Hand; J. S. Manning; Jennie Southern; Wells and Sylvano.

Item: Mrs. C. W. Young, variety actress, died at Leadville and was buried here 19th, from the residence of her parents, Mr. and Mrs. McFeely.

INDIANAPOLIS.

Dickson's Grand Opera House: The Emma Abbott English Opera co., to large business, on 15th and 16th, opening with Carmen. This was the first presentation of this charming opera in English before an Indianapolis amusement public, Miss Kellogg having previously given it in Italian. Mrs. Seguin appeared in the title role to perfection; her rich contralto voice has lost none of its sweetness and power. Tom Karl as Don Jose, Marie Stone as Micaila, and the entire cast appeared to excellent advantage. On Tuesday, Masse's sparkling opera, Paul and Virginia, was given to a crowded house. Miss Abbott and Mr. Castle were recalled several times. In the duo with Castle, "By the Air," etc., and in the bird song, Miss Abbott sang with unusual brilliancy, power and effect. Mr. McDonald, as St. Croix, developed unexpected talent. The wild music of the choruses was well rendered. The stage settings were very handsome. Professor Tice of St. Louis lectured on "Tornadoes," to poor business, 17th and 18th. Booked: Alice Oates' Opera co. 22d, 23d and 24th.

Item: Rice's Evangeline co. at Park Theatre 25th and 26th.

RICHMOND.

Grand Opera House: The concert for the benefit of the city poor, given by the Chase Piano Co. of this place 16th, in honor of the inauguration of their new salesrooms, was an artistic and financial success. Janauschek will be the next attraction.

Phillips' Opera House: Minnie Palmer's Boarding-School held forth the 16th, to a fair house. The sprightly little Minnie fairly captivated her audience, while William J. Scanlon's Irishisms and other specialties added largely to the merriment.

Items: Maude Stuart will open in Augusta, Ky., her starring tour, supported by a picked co. 29th.—The press did not take very kindly to the Boarding-School, being very severe in denouncing it as a vulgar farce.

EVANSVILLE.

Opera House: The Weathersby-Goodwin Frolıques played to big business 15th. They go to Europe this spring. The Ben Cotton comb., under Joe P. Marston, 29th and 30th. Kate Claxton is booked for April 2, and Rice's Evangeline for 15th. May Fisk's Blondes run in here for one night at Turner Hall, and gave a dizzy show. The redundant May did not play, but devoted her time to receiving the shekels at the door. They are skirmishing around the country without any dates more than three or four days ahead.

KOKOMO.

The Graves-Boniface comb. appeared 12th and 13th in Soldier's Trust and Queen's Evidence, to poor business. The co., though a good one, did not give the best of satisfaction. The Minnie Wallace co. will appear 24th in Settlers. Laura E. Dainty read 16th to large audience. Nellie Keeler, the midget with Barnum's Museum, returned to her home in this city 17th from New York.

LAFAYETTE.

The Weathersby-Goodwin Frolıques 17th, to large house. Good show. Chicago 29th, one week. Haverly's Colored Minstrels 18th, to fair house. New York Criterion co. to-night, with good prospects. Ben Cotton 23d and 24th; Robson and Crane 25th.

Illinois.

BLOOMINGTON.

Opera House (Tillotson & Fell managers): 17th, the New York Criterion Comedy co. played Freaks to a $500 house, composed of a fine audience, who attested their high appreciation of the play by their irresistible laughter and applause. Each member of the co. is deserving of most complimentary criticism, as each exhibited marked ability in their specialties. Booked: Her Majesty's Grand English Opera co. 20th, with sacred concert 21st; 23d Weathersby-Goodwin Frolıques.

Durley Hall: 20th, Sprague's Georgia Minstrels.

Item: Managers report a "boom" in the show business in Springfield, Quincy, Peoria, and all the principal cities of Illinois, all cos. of merit having good business.

QUINCY.

Strakosch Concert co., with Emma Thursby as the principal attraction, 17th, to good house. The co. is a superb one, the singing of Miss Thursby and Mr. Branson being greeted with enthusiastic applause, in response to which they favored the audience with additional selections. Sig. Ferranti was loudly encored, but nothing would induce him to favor the audience with more than was promised on the programme. The Weathersby-Goodwin Frolıques 19th, 20th and matinee, to splendid houses. The performance can be summed up in the word "immense." Venie Clancy leaves the party here after this evening, to return to New York. Poor health, I am told, is the cause. She is replaced by Elma Delaro. Haverly's Georgia Minstrels 25th.

PEKIN.

B. H. Wright, advertising himself as the Great Original and Only Herrmann, gave a miserable entertainment to an equally miserable house at Bradley's Hall 13th. Ben Cotton and comb. play at Concord Opera House 22d. Minnie Wallace and co. in Settlers; or, A Child of the Woods, at the same house, 23d.

ROCK ISLAND.

Harper's Theatre: Jay Rial's Uncle Tom's Cabin co. 11th, fair business. C. L. Davis 17th and 18th; big houses and good show. "I am coming June 12th, with my greatest show on earth," so say the posters of P. T. Barnum. April 3, Haverly's Colored Minstrels.

TERRE HAUTE.

Under the Gaslight was presented at the Opera House 13th, to good house. Minnie Palmer's Boarding School co. played here 15th, to a full house. Weathersby-Goodwin Frolıques 16th, to a crowded house. Alice Oates Opera co. is booked.

AURORA.

Dickie Lingard did not draw as well her second trip, 15th. Our Daughters is too light a comedy to please an Aurora audience. The Criterion Comedy co. in Freaks drew a crowded house 19th. April 3, Gus Phillips. Frank Babcock is the new city bill poster.

AKRON.

25th, Richmond & Von Boyle in Our Candidate; 27th, Barney Macauley; 29th, Remenyi; April 2, 3, and matinee, Graves-Boniface co. in Soldier's Trust and Queen's Evidence; April 5, Campbell's Galley Slave.

CRAWFORDSVILLE.

Opera House: Minnie Wallace New York Combination March 30; John Dillon April 1; Frederick Paulding April 16.

ALTON.

Nothing booked this week. Gus Phillips is billed for 23d; Jay Rial's Uncle Tom's Cabin 27th.

Tennessee.

NASHVILLE.

Masonic Theatre: Rice's Evangeline co. 18th, three nights and a matinee, to fair audiences, giving Evangeline and Conrad the Corsair. This co. contains some first-class talent, among whom are Mlle. Jarbeau, Louise Searle and Rosa Dana. Frederick Paulding 22d, for four performances, and will play Hamlet, Fool's Revenge, Merchant of Venice and Lady of Lyons. Janauschek 26th and 27th.

Arkansas.

LITTLE ROCK.

Janauschek closed 17th, in Macbeth, to a crowded house. She was well supported by Harry Meredith as Macbeth. The whole co. deserve credit for their support. Barney Macauley is billed for 22d and 23d.

Item: The NEW YORK MIRROR is on sale at Wilson & Webb's bookstore. It is the boss.

Michigan.

DETROIT.

Whitney's Grand: "When Greek meets Greek then comes the tug of war;" and when two rival opera cos. play against each other on same nights in a city of 180,000, one of them must go under. This time it was Strakosch, who could not hold his own against the English opera party at the rival house. His chorus was superior, and his orchestra incomparably so. The season was of four performances—three nights and matinee. The operas presented were Faust, William Tell, Trovatore and Mignon. They all were well given, William Tell being a truly grand performance. Mlle. Litta fully confirmed the predictions made last year, that she was to be a coming great singer. Miss Lancaster is a valuable acquisition to any co., and does everything well. Kate L. James made her debut as Lennox, and made a success of it. The male portion of the company is very strong. Storti, baritone; Castelmary, bass, and Petrovich and Lazzarini, tenors, are artists of the first order. Behrens is a model leader. The company is weak in contraltos. Monday night they sing William Tell at Toledo, and on Tuesday sing in concert at Cleveland, and then it is understood that Max Strakosch disbands his company for the season. There is no denying the fact that his ill success this season has been caused by ill luck (if such a thing be allowed), as the co. was far superior to the one of last year, and the operas were presented in better style, but sickness of prima-donnas, etc., made his season a disastrous failure, and at last he was obliged to succumb to the inevitable. He had taken large amounts of money from this place, but dropped it all last week. His intentions, so he says, are to organize an English Opera co. that will be complete throughout, and to present operas in grand style. May he succeed in his venture! This week Jane Coombs and co. in Engaged, all the week. Good business is reasonably expected. Boston Theatre co. in Drink is next attraction.

Detroit Opera House: Rob Roy by local talent filled the bill for first two nights the past week, and the Emma Abbott English Opera co. the remainder of the week. The operas given were Paul and Virginia, Bohemian Girl, Romeo and Juliet and Carmen. In my humble opinion they rank in artistic

merit conversely; that is, Carmen was by far the best performance and Paul and Virginia the poorest. This much-lauded work has but one striking piece in it—the duo, "By the Air that we Breathe," and the rest appears to be too tedious and long drawn out. The "nigger business" took well in the gallery, but failed below. It was well cast, with one exception, notably A. E. Stoddard as St. Croix, whose performance was terrible to look upon and listen to In fact, everything I heard him in was murdered most foully. His Mercutio was very "queer," and the Escamillo in Carmen was tortured worse than any bull was by the fighter himself. Miss Abbott fairly set her audience wild with pleasure by her impassioned acting and singing. Her improvement in stage business is remarkable. Castle is better than ever; in fact is in his prime; his Romeo stamps him as a magnificent artist. His voice shows signs of age only when forced too high, and in the upper register, sometimes flats; but his earnestness and identification of himself with the character which he assumes makes his success assured. Ellis Ryse in comedy parts is excellent, but in singing does too much "fog-horn" business. McDonald, the baritone, is excellent; each part he took was perfect. His voice is delicious to hear. Tom Karl is improving wonderfully; his Jose in Carmen was a very satisfactory performance. Marie Stone did well all she had to do. So did that charming singer, Pauline Maurel, who is bound to make her mark. And last, but best of all, Mrs. Zelda Seguin made the hit of the season, as Carmen. Her voice, acting, make-up, etc., were perfection. Her business is superior to the original of Minnie Hauk, whom I had the pleasure of witnessing last year in New York. If this modest lady had chosen higher walks (metaphorically speaking), as in grand Italian opera, I doubt if her equal would be found among American singers. She loves Detroit, and we love her for all we are worth. She made her debut here fourteen years ago, and may it be many years to come before she has to leave us. The chorus was not good and the orchestra was terrible. The latter was of Detroit, with but four or five exceptions, and not having sufficient amount of rehearsing, did make things howl. Prof. Speil, who played first violin, had his ears filled with cotton or else would have gone mad. The piano did remarkable service; in fact, all the work was involved upon that noble yet much-abused instrument, the remainder of the orchestra "catching on" where best they could. I should suggest to the managers to raise the price to $1.50 for seats and engage a regular orchestra. It brought my mind back to the days when the Holman troupe (not Liver Pad) sung (?) here, and the piano was the "noblest Roman of them all." This week Lotta (whom every writer thinks it his duty to quote Brougham's trite remark concerning Dramatic Cocktail) will draw her admirers by the thousand to Musette and Zip. By the way, if it's the proper thing to title her by names of drinks, I should suggest Stone Fence more apropos, as nothing runs against her but to their own detriment. Wednesday and Thursday nights, Gus Williams in Our German Senator, and the last two nights of the week, Gillette as the Professor.

Items: The Strakosch Opera co. were present at the performance of Carmen and applauded Mrs. Seguin heartily.—Wm. Castle signed yesterday to sing next season with the Abbott co.—The paroxysmal kiss in Paul and Virginia was demanded five times over, and each time was conscientiously given. After the opera Saturday night, Prof. Tomasi, the leader, led the orchestra out and drowned them all—in beer, at Gierser's.—Lloyd Brezee, the well-known young journalist, for the last eighteen months connected with the Free Press staff, is about to leave for the East—New York, Boston and other cities. He is under engagement with a well-known theatrical manager, with whose fortunes he will identify himself at the opening of next season. The cordial good wishes of all Detroiters will accompany Mr. Brezee. —I was misinformed regarding Mr. Kidder's intentions for next season, as stated in my last letter. He does not manage Whitney's next season, having several propositions in view but still undecided.

GRAND RAPIDS.

Powers' Opera House: 13th, C. L. Shattuck presented his play, entitled Twelve Years a Slave, before a small audience. The entertainment was given for the benefit of the "Irish Relief Fund," but I am sorry to say it netted little if anything for that worthy cause. 18th, Jane Coombs, supported by a good co., presented Engaged for the first time in this city before a small but appreciative audience. Gotthold's Octoroon co. were booked for 19th and 20th, but failed to come. A letter from J. J. Levi, treasurer of the co., states that on account of poor business they were compelled to disband. Gus Williams appears in Our German Senator 22d, 23d and 24th, and matinee. Emma Abbott appears in Paul and Virginia, Chimes of Normandy and Bohemian Girl. This co. will surely do a large business.

Smith's: The principal attraction this week is Donald McKay in The Trapper's Daughter. The olio is a fair one and includes the following new faces: Trudell and Rowan, song-and-dance artists; Reno Stedman, serio-comic; and Dell Trudell in songs, dances, etc. The business has been fair during past week, and Manager Smith promises a big bill for next week.

KALAMAZOO.

Jane Coombs in Engaged (light house) 15th. Ada Cavendish in Much Ado About Nothing, fine business, gave the best of satisfaction, 19th. Miniature Opera co., 20th, canceled. Nothing booked at present.

Wisconsin.

MILWAUKEE.

Grand Opera House: Not very elaborate praise can be bestowed upon Gus Williams' play, Our German Senator. It has been specially written to display the dialect abilities of Williams, and answers for that purpose. Gus Williams as Dinkel is very comical, and his acting good. The co. in general are quite up to their business. Hudson Liston as Judge Bruce, was a little too numerous; his acting was overdone. Katie Blancke and Maggie Arlington are put on the stage for effect. Dora Stuart as Mrs. Dinkel did very well, although it is a disagreeable character, The business for two nights 8th and 9th was immense; 10th, lighter, but still good. C. M. Collins left the co. here, Jack Rickaby taking his place for short time. Bartley Campbell's Galley Slave comb. 29th, 30th, 31st, and probably the Big Four Minstrels April 1, 2, 3.

MADISON.

Opera House: Haverly's Church Choir Pinafore booked for 27th. They will no doubt draw a large audience. Nothing new booked. The Clement Brothers' Concert co. disbanded at Beloit recently. The State Musical Convention was in session at Fon du Lac. There was a large attendance, and the proceedings were of an interesting character. The chorus numbered 150 voices. O. E. Hunt, agent of the Nellie Harrison Novelty co., was in town, but thought best not to bring his Blondes here. Frank M. Kelsh of Barnum's Circus has made arrangements for that show to appear June 30.

BELOIT.

Goodwin's Opera House: Gus Williams as Our German Senator, well supported, to good house, 12th. Coming: The Young Apollo Club, assisted by Bessie Louise King of Boston and J. W. Macy of New York, 17th; the Nellie Harris Novelty troupe 20th.

Iowa.

OTTUMWA.

Haverly's Church Choir Opera co., to excellent business. Miss Prescott as Little Buttercup was loudly applauded again and again. Should they again visit us they are sure of a good house and hearty welcome. Burton Stanley's Juvenile Pinafore co. 17th and 18th, to fair business. They are at the present financially embarrassed, but we understand that the embarrassment is likely to be only for the present, and is entirely owing to the "cussedness" of the father of some of the children, who, for some unaccountable reason, insists upon the return home of his children, and giving no reason whatever. Mr. Stanley intends filling vacancies in his co. in Cincinnati, where he will go for that purpose. Mason and Morgan's Uncle Tom's Cabin co. 24th.

DAVENPORT.

Burtis' Opera House: Does advertising pay? C. L. Davis seems to think it does, as he covered every available spot in the city, and the result was a fine house 16th, although he is unknown here. April 2, Haverly's Colored Minstrels.

Library Hall: Harriet Webb in dramatic readings 25th and 26th.

BURLINGTON.

16th, Haverly's Church Choir Pinafore co., to only a fair house, owing entirely to Pinafore being on the boards. They will shortly return with The Chimes of Normandy. Booked: 23d, Allen's English Opera co.; 25th, Gus Phillips; 27th, Haverly's Georgia Minstrels; April 2, Evangeline. Kate Claxton is looking for a date.

MUSCATINE.

Olds' Opera House: C. L. Davis to fair house 15th. Mason & Morgan's Uncle Tom's Cabin troupe billed for 20th.

Kansas.

TOPEKA.

Agnes Herndon comb. to large house 11th. Strakosch Opera co. 13th; show good. Wallack's Star co. 15th, three nights.

Minnesota.

ST. PAUL.

Opera House: Closed during the past week —nothing of any note occurring in the amusement line. The Forbes Dramatic co. is showily billed, and will appear 19th and 20th in Uncle Tom's Cabin and Black Diamonds. The Big Four Minstrels are billed for the 29th and 30th. Booked: John McCullough April 5, 6, 7; Bartley Campbell's Galley Slave April 9 and 10. The Emilie Melville English Opera co. is expected latter part of the season. Lawrence Barrett has dates late in the season.

Item: Conley's Varieties playing to good business; new stars expected coming week.

Nevada.

VIRGINIA CITY.

Piper's: 10th, 11th, 12th and 13th, Thorn and Darvin, Royal Illusionists, to light audiences. 17th, 18th, 19th and 20th, Captain Jack Crawford, supported by Constance Mureile, in Life on the Border.

Nebraska.

OMAHA.

Academy: 12th and 13th, the Big Four Minstrels gave three performances, to very large houses. The first night many had to be turned away. They took immensely, keeping the house in a roar throughout the evening. The troupe deserve patronage, for it is a thoroughly good one. The brevity of its programme is the only unpleasant thing about it. Nothing since then till 18th, when Jay Rial's Uncle Tom's Cabin co. opened an engagement for three nights and a matinee. They played to a crowded and enthusiastic house, and won for themselves much praise. Their attractions consist first of the very low prices—twenty-five and thirty-five cents—and second, the introduction of two bloodhounds and a donkey upon the stage. The low prices were no indciation of a poor show, for it was one of the best representations of that old and hackneyed play I have ever seen. A pleasant feature was the plantation songs of a quartet of genuine darkies, who were rapturously received by the "gods of the gallery," and recalled twice. It is rumored that J. H. Haverly has been making an effort to lease the Academy for a term of years and make this city the headquarters for a western circuit. It is to be hoped that the rumor is true, for he would never use the building without altering it, and it needs it badly. The present lessee and manager, Mr. Pagett, does the best he can with it in its present condition, and the public are satisfied with him, but a little money judiciously expended by such a man as Haverly would improve it wonderfully.

California.

SACRAMENTO.

Captain Jack has been playing his Life on the Border to slim houses for past week. Sothern and co. are coming, and also the Emilie Melville Opera troupe. Theatrical business is very dull on the Coast.

New York.

ALBANY.

Leland Opera House: 15th, Charlotte Thompson during the week in Nell Gwynne and Cousin Helen, to poor houses. Miss Thompson has not been a reigning favorite here for some years past, and the impersonations with which she favored us during the past week will not tend to enhance her reputation in this city. George Learock, her leading support, an old Albany favorite, shows a marked improvement since his last appearance here. The balance of co. call for no special mention. 22d, John A. Stevens in Unknown, one week. 29th, Fanny Davenport.

Martin Opera House: 15th and 16th, Millard's Photograph Party, to very good business. John E. Henshaw in his Dutch specialties made quite a hit, although suffering from a severe cold. Charlotte Hutchings, as Aunt Hester, is deserving of a word of praise. 17th, Nick Roberts' Humpty Dumpty, matinee and night, drew fairly. Some of the specialties introduced by the co. are very clever. 18th, Josh Hart's comb. Light show; business ditto. 19th, Contrabandista for the benefit of the authors, Messrs. Mosher and Paddock, the whole co. volunteering. Coming: 25th, 26th and 27th, Minnie Palmer's Boarding-School.

Tweddle Hall: 26th and 27th, Power's Comedy co. in Dr. Clyde. April 1, grand concert, under the auspices of Post 63, G. A. R., by the following artists: Letitia Fritch, Mme. Chatterton-Bohrer, J. Levy, cornetist; F. Gilder, pianist. 2d and 3d, Ideal Opera co. in The Sorcerer and Pinafore.

Items: Charlie Collins and J. E. Henshaw are spending a few days in town.—The Globe Comedy co. will present Led Astray at Martin Opera House during the coming month. Professionals from New York are to be engaged to strengthen the cast.

UTICA.

Opera House: 15th, Robson and Crane gave us Two Dromios, to only fair house. 17th, Lawrence Barrett favored us with Shylock and Yorick's Love, to a fairly good house. 23d, Den Thompson will give his Uncle Josh for the second time this season. April 3, Maggie Mitchell. April 5 and 6, Boston Ideal Opera co. in Fatinitza, Trial by Jury, and The Sorcerer. Their third appearance here this year; big houses assured. April 7, the attaches of the house have a benefit, when the Berger Family and Sol Smith Russell hold the boards.

City Opera House: Henry Abbey's comedy co. presented Fairfax 16th, to fair house, notwithstanding counter-attractions. Agnes Booth carried off the honors and applause of the evening, and a handsome basket of flowers was sent to her from Albany. 17th, Mme. Rentz's Female Minstrels held forth to big house, and with an unexceptionable show. Their "hush boys" dodgers drew all the baldheads in town, with very few of the gentler sex in the audience. 29th, Josephine Shanley and Vaudeville co. for one week.

Items: Sydney Cowell of Abbey's Fairfax co., it is said, intends starring it next season in a piece being written for her after the Lotta type.—Daniel B. Hopkins, acting manager of Abbey's co., complimented the old Utica Band Orchestra, when here 16th, as being the best he had met out of New York City. —Manager S. M. Hickey was in town 19th making arrangements for Abbey & Hickey's Humpty Dumpty and Spanish Students latter part of April.

BUFFALO.

Academy of Music: This house was well patronized last week. Annie Pixley as M'liss, the Child of the Sierras, won many admirers in her fine impersonation of the leading role, and Ben G. Rogers left with warm assurances of the strong hold he has upon the theatre-goers of this city. Clinton Hall's Strategists was well put upon the stage, and was received with evident satisfaction. It is an amusing piece and deserves to draw well. Although this is Holy week, the Florences are sure to draw large houses in their very amusing performance of The Mighty Dollar and A Million, which are to be the attractions, the former Monday and Tuesday evenings and the latter Wednesday evening; following which we are to have Bartley Campbell's Fairfax for the balance of the week. There is evidently a great desire to witness Mr. Campbell's successful play, and we may look for good houses during the engagement. The following week Maggie Mitchell will appear after a long absence. She has always drawn good houses here, and has a large number of admirers in the city.

Shelby's Adelphi: The enterprising manager of this popular place of amusement offers a big bill for this week. He has engaged Patrick & Harrell's Ixion Burlesque co., which includes Lillie Hall, Charles Fostelle, Leonora Bradley, Emma Whitney, Lizzie Hunter, John F. Whitney and Lester Howard; in addition to which we are to have the successful specialty artist, Vic Reynolds; the popular vocalists, Lou Howard and Emma Gould; McVicker and Saunders, Irish comedians; John D. Germon, burlesque artist; F. B. Malcolm in the same line of business, and John B. Tobias, general performer.

Items: Hartz the Magician closed a fairly successful two weeks' engagement at the Hall Saturday evening.—The great pianist, Joseffy, will give one of his grand concerts at the Hall Tuesday evening. The immense enthusiasm which greeted his former concert here will insure him a full house.—The Boston Ideal Opera co. are to visit us again 13th and 14th of April, at the Academy of Music, and will present The Sorcerer and Fatinitza. Tickets cannot be put upon sale any too early, as full houses will surely greet their return.—During the early part of next month a grand concert will be given at the Academy. The celebrated contralto, Mrs. Florence Rice-Knox, and Mr. Fritsch, the tenor, have been engaged.

SYRACUSE.

Wieting Opera House: A comb. of poor artists, calling themselves "Josh Hart's Novelty (?) co.," advertised a matinee and evening performance for the 17th. The matinee was a flash in the pan, as none was given. But enough energy was scraped together during the day to attempt an evening exhibition. A highly disgusted number of mortals sat through a dreamy round of stale jokes and threadbare incidents, not one feature redeeming the general dreariness. Den Thompson in Uncle Josh 25th.

Grand Opera House: Fairfax, by Abbey's Park Theatre co., drew fairly, and from remarks made after all was over, generally pleased people seemed to be the result. Robson and Crane 16th, in Our Bachelors, drew, to my great surprise, a very poor house, but on the 17th Comedy of Errors was sufficient to call out a large and fashionable audience. The performances of the inimitable Robson and Crane are too well known to need any favorable encomiums. In the Comedy of Errors I think the acting of Frazer Coulter and A. S. Lipman, in its way, nearly on a par with that of Robson and Crane. Of the other members of the co., but for an average amount of good looks they would be mere nonentities. The practice of putting a "farce" before the comedy seems to me like "asking for bread and getting a stone." 19th, 20th and matinee, Will Gillette and his comedy co. in The Professor, with a poor play to very ditto houses. Booked: R. J. Johnson, who was agent for Hickey before the consolidation, has a complimentary benefit tendered him on the 27th. Many local celebrities will appear. The play selected is The Streets of New York.

Items: W. H. Crane was entertained by the Century Club, at their house on James street, during his stay here.—The Syracuse correspondent of the "Dramatic Noose-ance" seems to have a most brilliant lot of ideas in regard to theatrical matters. In a recent issue of that sheet he says: "All first-class cos. are jumping here since the coalition." It is refreshing to hear that combs. like Robson and Crane, Den Thompson, Ideal Opera co., and hosts of others, are not first-class. Not only do such misstatements reflect most unfavorably on the many cos. which have, or are yet to visit here, but it is almost a direct insult to Manager Lehnen, who has been indefatigable in his endeavors to present a succession of attractions to amusement-lovers. "The Dram. Noose-ance" correspondent had better jump into a salt-vat, as he is too decidedly "fresh."

TROY.

Griswold Opera House: 16th, Lawrence Barrett in Yorick's Love, to a full house. 17th, 18th, 19th and 20th, Abbey's Park Theatre co. presented Fairfax to a fair business. The following are billed; 22d, Denman Thompson in Joshua Whitcomb. 23d, 24th and 25th, Powers' Paragon Comedy co. in Dr. Clyde.

Rand's: The following are advertised: 22d, 23d and 24th, Minnie Palmer's Boarding-School; 26th and 27th, Fanny Davenport co.; 29th, Gran's French Opera co.

Grand Central Theatre: The following are the new combs. for the coming week: Healy and May, Harry and Emma Budworth, Ceni Havre, Homer and Holly. Business continues prosperous.

ELMIRA.

Opera House: Amusement items have been decidedly scarce in this city for the past two weeks. 20th, Lawrence Barrett presented Merchant of Venice and David Garrick to a crowded house. The star was called before the curtain.

Items: Dion Boucicault, Jr., is with the Barrett party.—Meech Brothers' engagement with Lawrence Barrett closes 27th.—Helen Potter coming 25th.

AUBURN.

Academy of Music: Richmond & Von Boyle to a light house on the 11th. Nick Roberts' Humpty Dumpty troupe occupied the boards of the Academy on the 13th, while Mme. Rentz's Female Minstrels held forth at the Opera House. Hart's Novelty co. appeared at the Opera House on the 16th, and disappointed a good-sized audience. Lawrence Barrett will appear at the Academy 19th in Richelieu. The sale of seats has been large and it is likely the house will be filled. Nothing booked.

OSWEGO.

Academy: Richmond and Von Boyle appeared in Our Candidate 15th, to fair business and gave good satisfaction. Denman Thompson as Uncle Josh Whitcomb 24th. He is well billed.

Items: The Amateurs have had another uprising this week. Dan O'Carloran was presented 16th, and Pin—— 17th and 18th. All to overflowing houses. They promise us still more.—The Chimes of Normandy next month.

KINGSTON.

Sampson Opera House: The Welch-Sampson Variety co. drew a full house 17th. Performance excellent. Nick Roberts' Humpty Dumpty troupe played to a poor house 18th.

Music Hall: Dr. J. J. Villers, character humorist, billed for 23d. Mme. Rentz's Female Minstrels billed for 27th.

ONEIDA.

Conroy's: The Carner comb. played 16th Old Cattaraugus; 18th, Rip Van Winkle; 19th, Waifs of the Street. The troupe is above the average, and deserve large audiences. 22d, Helen Potter. She is a great favorite here, and is sure of large crowd.

Connecticut.

HARTFORD.

Roberts' Opera House: On Monday evening Augustin Daly's co. from New York played An Arabian Night to a fair audience. As the piece has been produced at the metropolis under so much better circumstances it would be unjust to criticise here. John Drew and Maggie Harrold bore off the honors. On Wednesday evening the co. from the New National gave a splendid variety performance, opening with a sketch and closing with a pantomime Lillie Western, who is certainly a genius on musical instruments, has much better chance in this large house to show her proficiency, and was duly appreciated. Charley Yale and Billy Chace kept the house in a roar with their funny sketches, and in fact everything went off in fine style. On Friday evening Buffalo Bill filled the house with his sensational drama, Buffalo Bill at Bay. This week we have Joseph Murphy on Monday in Shaun Rhue; Smith's Tourists on Tuesday; W. D. Eaton's All the Rage on Wednesday; and Salsbury's Troubadours on Friday.

Allyn Hall: The Catholic Institute, one of our literary societies, gave Rip Van Winkle and a farce here on St. Patrick's night, and had the hall packed. The performance was creditable.

Unity Hall: The Jedediah Bassett Comedy co. have filled this little hall every night with splendid audiences. They are giving a very clever entertainment. They open in Orange on Monday, 22d, and then go to Newark, Brooklyn and Philadelphia in the order named.

New National: Business has been good and show excellent. Yale and Chace are always favorites and drawing cards. Lillie Western, Daisie Belmont, Alf Barker and the Barlow Brothers were the other features worthy of mention. Departures: Charles Fo ley, Alf Barker, Lottie and Daisie Belmont, to New York; Lillie Western to Boston; Charley Yale, Billy Chace, Morgan and Mullen, Minnie Lawton and the Barlow Brothers to Providence. New people: Harry Bennett, Mlle. Etta, the Haleys, Tom English, Lou Sanford, Press Eldridge, Robert Ferguson and Sallie Mason, and Ed Chrissie. They give an extra matinee on Good Friday, which is also Fast day in this State.

BRIDGEPORT.

Hawes' Opera House: Entertainments here the past week have not been very well patronized, notwithstanding the quality of the attractions afforded. 15th, Joe Murphy in Kerry Gow, his second appearance this season. He did the best biz. of the week. 16th, Salsbury's Troubadours. 19th, All the Rage, a farcical comedy in four acts, is one of the best of that kind of play we have had this season.

Items: After the close of the entertainment Mabel Jordan, a prominent member of the Arabian Night co., who had been suffering for a week or more with rheumatic affliction, yet had still been able to perform her part, was attacked with the disease in the most sudden and acute form, so violently that locomotion was impossible, and she had to be carried from the theatre to her hotel in an easy chair, supported by friends, when a physician was summoned, who at once gave the suffering lady all the relief that was possible for the time being.—Mr. Oscar L. Arfoodson, the gentlemanly manager of Daly's Arabian Night co., made hosts of friends during his short stay in this city by the desire he evinced for the personal comfort of all those who attended the really good entertainment which he presented them.

NEW HAVEN.

Grand Opera House: The Buffalo Bill comb. showed to a packed house 15th. The enthusiasm aroused in the gallery, perfectly solid with urchins, reminded one very forcibly of the palmy days of the Old Bowery. 22d is held for John P. Smith's Tourists. This co. made a very decided hit in this city a short time since, and will doubtless do big business. Mme. Rentz's Minstrels are booked for the 30th.

Coe's Opera House: During the past week All the Rage made its debut in our city, to good audiences. Although the plot is decidedly weak and thin, the play bristles with comic situations and incidents, making it as a whole a very pleasing entertainment. Joseph Murphy in Shaun Rhue is booked for 23d; 29th is held for Grover and Baker's co. in Our Boarding-House.

WATERBURY.

City Hall: 16th, we had Fanny Davenport in Divorce to good house. 18th, Salsbury's Troubadours held their Picnic before a large audience, and we all hope they will favor us again. 20th, Hill's All the Rage comb. to fair biz. Coming: 29th, the Rentz-Santley Novelty co.; April 1, Bartley Campbell's Galley Slave comb.

Comique: Mr. David continues to please his patrons, and his snug little theatre is full almost every night. This week: Miles and Daly, Mary Rice, Nora Campbell, Lottie Lee, Ed Heeney and Al Kearney.

Rhode Island.

PROVIDENCE.

Opera House: Omitting Monday and Tuesday, 15th and 16th, when the Hyers Sisters presented, very creditably be it said, the fearfully worn-out Uncle Tom's Cabin, business has been good enough to delight any manager's heart. Daly's Arabian Night, by an excellent co., drew well both evenings. The play is so full of fun that the audiences were kept in a continual roar of laughter. 19th and 20th, Fanny Davenport and a fair co. appeared. 19th in School for Scandal. Saturday matinee, As You Like It was substituted for Pique; Emma Pierce being ill and her part in Pique could not be substituted. Evening, Leah. The houses were full at each entertainment, and the warm greeting the lady received must have been very flattering to her. 22d, for one week, McKee Rankin's Danites. Barney Macauley will come 29th, for the week.

Low's Opera House: Buffalo Bill and co. delighted large audiences 16th and 17th.

Theatre Comique: The French Spy, with Jennie Hughes as Mathilde, was well acted and proved a success. The olio was good. Harry Bennett in his witty Irish okes and sayings is an immense favorite. New for 22d, the LaRue Brothers, Melrose Sisters, Barlow Brothers, Minnie Lawton, Morgan and Mullen, James D. Roome. To conclude with the morceau, Pirates of Penny-Ante.

Items: Mrs. Scott-Siddons will give readings at Music Hall evening of 27th.—Asa Waterman, treasurer of Reeves' Park Garden co., arrived in town with the co. 16th. They will remain here till Easter week, when they take the road for six weeks through the Eastern States.

NEWPORT.

Bull's Opera House: Joe Murphy in Kerry Gow 16th; but, owing to the inclemency of the weather, business was light.

Item: French's English Opera co. were to have played here Saturday evening, 20th, but, owing to an injunction being served on them in New York, they did not put in an appearance. They were to play The Very Merry Mariner.—Nothing billed for the week.

WOONSOCKET.

Music Hall: Joseph Murphy made his second appearance this season 18th, before an enthusiastic audience. Nothing booked since my last. THE MIRROR is on sale every Thursday night at Chilson's.

Massachusetts.

SALEM.

Mechanic Hall: Charles H. Thayer brought a co. here St. Patrick's night to play Eileen Oge. It was the poorest performance I have known Mr. Thayer's name to be connected with. Haverly's Mastodons played under John S. Moulton's management, 18th, to a house which represented $870 in the box-office. This co. never gave so satisfactory a performance here before. Booked: 24th, Galley Slave comb.; 30th, All the Rage co.; 31st, Pirates of Penzance; April 1, Buffalo Bill; 2d, Tony Denier's Pantomime; 6th, Boston Museum co.; 14th, Den Thompson. All these cos., except All the Rage and Buffalo Bill, come under the management of John S. Moulton.

Items: A new local manager burst forth the past week. He is Mr. "Teddy" Driscoll, for many years connected with the stage department of the Hall. His first venture was with Thayer's Eileen Oge co, I am afraid the financial result was not encouraging.—Henry C. Perkins, for nine years superintendent of Mechanic Hall, died last Friday of heart-disease. He had a faculty of making friends, and all the show folks liked him. Previous to his connection with the hall he was a sea captain.—Clarence Clifford, John S. Moulton's lithographer for two years back, has left him to take a similar position with the Hyers Sisters' comb. C. C. Strout takes Clifford's place with Mr. Moulton.—Eddie P. Smith, comedian and character actor of John S. Moulton's co., may leave the city before long. I should be pleased to see him enter a wider field for the display of his talents.—Mr. Webber, Gloucester correspondent of THE MIRROR, was in town last Thursday.

GLOUCESTER.

Haverly's Mastodon Minstrels came 17th, to over $800, and gave unbounded satisfaction. The co. were under the local managers, Messrs. Bradstreet & Webber. Particular notices are due Billy Emerson, Sam Devere, Billy Rice, and Messrs. Wood and West for their very clever performances. THE MIRROR acknowledges courtesies from Charlie Frohman, the genial treasurer, Sam Devere and others. Local Manager Bradstreet brings Harry Bloodgood and his great minstrel organization 26th. Hill's All the Rage coming March 29. Leavitt's Novelty co. April 2. John S. Moulton brings Tony Denier's Humpty Dumpty April 3. J. S. Moulton comes with Den Thompson co. April 8—Fast night. Hart's Novelty co. comes April 26.

Item: We had the pleasure of meeting our brother scribe of THE MIRROR at Salem, Mass., Thursday eve, and a few moments were passed in a social manner with "our mutual friend," John S. Moulton, who, by the way, had an immense house on Haverly's Mastodons that evening.

LYNN.

Music Hall: The Galley Slave comb. played to a good house 15th. I suppose you have heard before this of the particulars of the trouble between Joseph Wheelock and Marie Prescott. The evidence as presented in court indicated that Miss Prescott had been treating Mr. Wheelock with too much familiarity in public, and Mr. Wheelock being intoxicated last Monday, saw fit to resent it in a manner he would not have done if sober. As it was the court fined him about $50. There are other rumors, but I should not care to print them unless there was more foundation than I can find for them. The late George Hillman, the actor who committed suicide, was buried by spiritualists without the customary religious services. Buffalo Bill's co. played to immense business at Music Hall 20th.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

Issued Weekly at 12 Union Square, N. Y.,
BY
The Mirror Newspaper Company.
PROPRIETORS.

SUBSCRIPTION:—THE MIRROR will be sent to any address, post-paid, for $2.50 a year, or $1.25 for six months.

ADVERTISEMENTS:—TEN CENTS Per Line, each insertion: Professional Cards, one dollar per month, three dollars per quarter; single insertions at transient rates, strictly in advance. Advertisements received up to 1 P. M. Tuesday. Cards changed as often as desired.

Foreign advertisements and subscriptions received by SAMUEL FRENCH & SON, 89 STRAND, LONDON, W. C., at regular office rates.

The MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

Entered at the New York Post Office as "Second Class" mail matter.

Address all communications, and make all checks and money-orders payable to
THE NEW YORK MIRROR,
12 Union Square.
G. W. HAMERSLY, Publisher.

NEW YORK, MARCH 27, 1880.

Union Square Theatre.

Proprietor and Manager... A. M. PALMER

Begins at 8. Over at 11.
SATURDAY MATINEE BEGINS AT 1:45.

TWO ORPHANS FOR THREE WEEKS ONLY
TWO ORPHANS
TWO ORPHANS Mr. Palmer is under en-
TWO ORPHANS gagement to present his com-
TWO ORPHANS pany to the Boston public in
TWO ORPHANS the Park Theatre, on Mon-
TWO ORPHANS day Evening, April 12.
TWO ORPHANS
TWO ORPHANS Brilliant Revival
TWO ORPHANS of the Grandest Play of the
TWO ORPHANS Century.
TWO ORPHANS
TWO ORPHANS THE TWO ORPHANS.
TWO ORPHANS
CAST AS FOLLOWS:

Chevalier Maurice de Vaudrey, Charles R. Thorne, Jr.
Count de Finieres, Minister of Police.....John Parselle
Picard, Valet to the Chevalier.....J. B Polk
Jacques Frochard, an outlaw.Harry Courtaine
Pierre Frochard, the Cripple, his brother.....Walden Ramsey
Marquis de Presles.....H. F. Daly
Doctor of the Hospitals St. Louis and La Salpetriere.....T. E. Morris
M. de Maily.....Alfred Becks
M. d'Estrees (with song).....Jacob Graff
Martin, Citizen of Paris.....L. Thompson
Antoine.....W. S. Quigley
Lafleur, in the service of the Marquis de Presles.....A. H. Stuart
Officer of the Guard.....Frank Losee
Chief Clerk in the Ministry of Police.....W. H. Wilder
Footman to the Countess de Linieres.....S. P. Du Bois
Servant.....Mr. Raynor
Louise.....{ The Two } .....Sara Jewett
Henriette....{ Orphans, } ....Maude Harrison
Countess de Linieres.....Mrs. E. J. Phillips
La Frochard, Mother of Pierre and Jacques.....Mrs Marie Wilkins
Marianne, an Outcast.....Miss E. Wilton
Sister Genevieve, Matron of La Salpetriere.....Ida Vernon
Julie.....Annie Levian
Florette.....Florence White
Cora.....Mabel Miller
Victorine.....Nettie Guion
Sister Therese.....Mrs. De Forest

Soldiers, Guards, Ladies and Gentlemen, Prisoners, Nuns.

TWO ORPHANS All the original music by
TWO ORPHANS H. Tissington. Incidental to
TWO ORPHANS the second act, a new Song
TWO ORPHANS and Chorus, written and com-
TWO ORPHANS posed by Mr. Tissington.
TWO ORPHANS
TWO ORPHANS This revival, for which Mr.
TWO ORPHANS Palmer has been making pre-
TWO ORPHANS parations during the entire
TWO ORPHANS season, will be notable for
TWO ORPHANS the magnificent
TWO ORPHANS NEW SCENERY
TWO ORPHANS with which the drama will
TWO ORPHANS be furnished, consisting of
TWO ORPHANS the following sets, all de-
TWO ORPHANS signed and painted by Mr.
TWO ORPHANS RICHARD MARSTON:—

ACT I.—Tableau 1.—The Place Pont Neuf, with a view of the Seine and Notre Dame in the distance.
Tableau 2.—The Illuminated Gardens and Chateau of the Marquis de Presles, at Bel-Air: View of the Distant Country by Moonlight.
ACT II.—Tableau 1.—Private Apartments of the Count de Linieres.
Tableau 2.—The Place St. Sulpice in a Snow Storm, with the Steps and Facade of the Church.
ACT III.—Tableau 1.—Henriette's humble home.
Tableau 2.—Winter View of the Court Yard of the Prison and Convent of La Salpetriere.
ACT IV.—The home of the Frochards in the Old Boat House on the Bank of the River Seine.

TWO ORPHANS The Costumes (all new) by
TWO ORPHANS S. Laurey.
TWO ORPHANS The Mechanical Effects by
TWO ORPHANS W. Winne.
TWO ORPHANS The Properties by W. Henry
TWO ORPHANS The Gas and Lights by
TWO ORPHANS Charles Murray.
TWO ORPHANS The Furniture by De Graaf
TWO ORPHANS & Taylor.
TWO ORPHANS
TWO OPPHANS SATURDAY, MARCH 27.
TWO ORPHANS FIRST MATINEE OF THE
TWO ORPHANS TWO ORPHANS.
TWO ORPHANS Seats for any of the repre-
TWO ORPHANS sentations of the
TWO ORPHANS TWO ORPHANS.
TWO ORPHANS may now be secured.

Novelty Theatre.

5th and South 4th Sts., Brooklyn, E. D.

THEALL & WILLIAMS.....Managers.

MONDAY, MARCH 22, 1880.
Every Evening, Wednesday and Saturday Matinees.

PAT ROONEY'S

NEW YORK STAR COMBINATION,

Under the management of

HARRY MINER.

MONDAY, MARCH 29.
JOSEPH MURPHY IN KERRY GOW.

Abbey's Park Theatre.

Broadway and Twenty-second Street.
Lessee and Manager....Mr. HENRY E. ABBEY.

FOR THIS WEEK ONLY, EVERY EVENING AT 8, and SATURDAY MATINEE AT 2,

CHAMPAGNE AND OYSTERS,
£1 3S. 6D.,
a farcical four-act Comedy, adapted from the German by J. W. SHANNON.
The cast of characters includes James Lewis, W. J. Ferguson, J. G. Saville, James Dunn, William Cullington, Rachel Sanger, Ada Gilman, Marie Chester and Agnes Elliott.
Next (Easter) Monday, LOTTA! in her great specialty, LITTLE DETECTIVE.

Seats can be ordered by Bell Telephone.

Standard Theatre.

Broadway and Thirty-third Street.
WILLIAM HENDERSON...Prop'r and Manager.

PIXLEY MONDAY, MARCH 22.
PIXLEY
PIXLEY Engagement of the charming actress
PIXLEY and vocalist,
PIXLEY
PIXLEY MISS ANNIE PIXLEY.
PIXLEY MISS ANNIE PIXLEY.
PIXLEY
PIXLEY who will appear EVERY EVENING
PIXLEY and Saturday matinees at 1:30.
PIXLEY
PIXLEY M'LISS
PIXLEY M'LISS M'LISS
AS M'LISS M'LISS
M'LISS M'LISS M'LISS
M'LISS M'LISS
M'LISS
M'LISS CHILD OF THE SIERRAS,
M'LISS CHILD OF THE SIERRAS,
M'LISS CHILD OF THE SIERRAS,
M'LISS CHILD OF THE SIERRAS,
M'LISS
M'LISS Supported by
M'LISS THE J. E. McDONOUGH AND ROBERT FULFORD COMB.
M'LISS

Daly's (New) Theatre.

Broadway and Thirtieth Street.
The only theatre under the management of Mr. Augustin Daly.

Every Night at 8, the Perfection of Comedy Spectacle and Music,

THE

RRR R OO Y Y A L
R R O O Y Y AA L
RRR O O YY A A L
R R O O Y AAAA L
R R OO Y A A LLLL

MM MM II DDD D DDD D Y Y
M M M M II D D D D Y Y
M M M M II D D D D Y
M M M II D D D D Y
M M II DDD D DDD D Y

Matinees every Wednesday and Saturday.

Third Month, Ninth Week. The Crowning Success of the Season.

*** Seats may be secured a fortnight ahead.

Haverly's 14th Street Theatre.

Corner 14th Street and Sixth Avenue.

J. H. HAVERLY.....Proprietor and Manager.

TREMENDOUS HIT!

INSTANTANEOUS SUCCESS!

Nothing Like It Ever Known Even in this Theatre of Successes.

MR. NEIL BURGESS

in Petroleum V. Nasby's Farcical Comedy,

WIDOW BEDOTT.
WIDOW BEDOTT.
WIDOW BEDOTT.

Nightly Greeted with Immense Audiences and Peals of Laughter.

Hundreds Turned Away every Performance.

SECURE YOUR SEATS EARLY.

Box-Office open daily from 8 a. m. to 10 p. m.

Fifth Avenue Theatre.

RICE & NUNNEMACHER..Lessees & Managers.

HEARTS OF OAK.
HEARTS OF OAK.

POSITIVE SENSATION.

MONDAY, March 29 (Easter Monday),

JAMES A. HERNE'S

Hearts of Oak
Hearts of Oak HEARTS OF OAK,
Hearts of Oak
Hearts of Oak
Hearts of Oak

Will be produced with magnificent scenery by Mr. William Voegtlin and novel mechanical effects by Benson Sherwood.

Sale of Seats for opening performances will commence at the Box-Office Thursday, March 25, at 9 a. m.

Mayo's Olympic.

FRANK MAYO.....Lessee and Manager.
E. M. GARDINER.....Acting Manager.

MAYO'S OLYMPIC
MAYO'S THE SEASON'S OLYMPIC
MAYO'S OLYMPIC
MAYO'S GREATEST SUCCESS OLYMPIC
MAYO'S OLYMPIC
MAYO'S And Undisputed Triumph OLYMPIC
MAYO'S of OLYMPIC
MAYO'S OLYMPIC
MAYO'S Mr. FRANK MAYO OLYMPIC
MAYO'S AS OLYMPIC
MAYO'S BOB BRIERLY, OLYMPIC
MAYO'S OLYMPIC
MAYO'S in the OLYMPIC
MAYO'S OLYMPIC
MAYO'S GREAT DRAMA, OLYMPIC
MAYO'S OLYMPIC
MAYO'S THE OLYMPIC
MAYO'S TICKET-OF-LEAVE OLYMPIC
MAYO'S MAN. OLYMPIC

Madison Square Theatre.

24TH STREET, ADJOINING FIFTH AVE. HOTEL.
STEELE MACKAYE.....Manager
DANIEL FROHMAN.....Business Manager

EIGHTH WEEK
EIGHTH WEEK
EIGHTH WEEK
EIGHTH WEEK
EIGHTH WEEK

of the successful four-act Comedy Drama,

54th Time HAZEL KIRKE. 54th Time
54th Time HAZEL KIRKE. 54th Time
54th Time HAZEL KIRKE. 54th Time
54th Time HAZEL KIRKE. 54th Time
54th Time HAZEL KIRKE. 54th Time
54th Time HAZEL KIRKE. 54th Time

THE REIGNING DRAMATIC TRIUMPH.
THE REIGNING DRAMATIC TRIUMPH.
THE REIGNING DRAMATIC TRIUMPH.

Booth's Theatre.

Corner 23d Street and Sixth Avenue.
ABBEY & HICKEY.....Lessees.

Positively Last Week.

Farewell Little Ones. | ABBEY'S | Farewell Good Friends.

HUMPTY DUMPTY.

and the only original

SPANISH STUDENTS.

ABBEY & HICKEY.....Proprietors.

LAST MATINEES
Wednesday and Saturday at 2.

Theatre Comique.

514 Broadway.
HARRIGAN & HART.....Proprietors.
JOHN E. CANNON.....Manager.

MONDAY, MARCH 22,
Every evening and Wednesday and Saturday matinee, Mr. Edward Harrigan's latest issue,

THE MULLIGAN GUARDS' SURPRISE.

Original music by our popular composer, Mr. Dave Braham.

Wallack's Theatre.

LESTER WALLACK.....Prop'r and Manager.

Open 7:30. Begins at 8.

Farewell Nights of Mr. Dion Boucicault previous to his departure for England, and Last Six Nights and Last Matinee of
BOUCICAULT AND WALLACK
in the same Comedy together.
Monday, March 22, and every Evening this Week, also Saturday Matinee at 1:30, will be presented the Comedy in four acts, entitled
HOW SHE LOVES HIM,
with new scenery and appointments and an unprecedented cast, including Mr. Dion Boucicault, Mr. Lester Wallack, and the full strength of the Company.
*** Monday Evening, March 29, Easter Monday, will be produced the brilliant Comedy of OLD HEADS AND YOUNG HEARTS.

Tony Pastor's Theatre.

587 Broadway.

A Great revival. One Week Only.
Tony Pastor's Highly Successful Burlesque,
CANAL-BOAT PINAFORE; or, THE DUTCH ADMIRAL,
and Dick Deadeye, the Dutchman.
Frank Campbell as the Admiral
Bonnie Bunnells as Dick Deadeye.
A better Cast than ever before.
The Palmetto Quartet and Gilbert Sextette, with Chorus of Forty Voices.
A Grand Specialty Olio Troupe.
The American Four,
Pettingill, Gale, Daly and Hoey,
McIntyre, Heath, Campbell and Burke.
Miss Laura Russell, Cornet Soloist.
Matinees Tuesday and Friday.

Niblo's Garden.

E. G. GILMORE.....Lessee and Manager.

AN ARABIAN NIGHT.

EVERY NIGHT this week only and Saturday's matinee, Mr. Augustin Daly's delightful four-act Comedy,

AN ARABIAN NIGHT.

Played by Mr. Daly's own Comedy Company and under his personal management.

March 29, beginning of Mr. J. H. Haverly's proprietorship, when will be presented under his immediate direction the renowned
HAVERLY'S MASTODON MINSTRELS,
now augmented to the extraordinary number of SIXTY.

Windsor Theatre.

Bowery, below Canal Street.
JOHN A. STEVENS.....Lessee.
FRANK B. MURTHA.....Manager.

A Genuine and Pronounced Success.
Another Great Attraction for One Week Only.
Engagement of the World's Champion Shot and Actor,
FRANK I. FRAYNE,
who will appear in conjunction with Little Frankie Frayne, the Greatest Child Rifle Shot in the World; the famous Dog Jack, and a carefully selected company, every evening in the Great Border Drama, entitled
SI SLOCUM;
Or, THE TRAPPER AND HIS DOG.
Popular Prices. Popular Prices.
Matinees Wednesday and Saturday.

Aberle's New Theatre.

8th Street, bet. Broadway and Fourth Ave.

Programme Greater than Ever.

George France and his acting Dogs, Bruno and Cæsar, in the great Drama,
WIDE-AWAKE.
Sixty Incomparable Variety Stars.
Matinees Tuesday, Thursday and Saturday.

Volks Garden.

199 and 101 Bowery, opposite Spring St.
THE LONDON MUSIC HALL OF AMERICA.
OPEN ALL THE YEAR ROUND.
MRS. PAUL FALK.....Proprietress.
WM. T. GIESELBERG.....Manager.
S. S. SANFORD.....Stage Manager.
Strictly first-class VARIETY talent in all branches. None other accepted after first night. Business must be sent in a few days in advance. All artistical artists must have a net.

The London.

35 and 237 Bowery, opposite Prince st.
THEATRE OPEN ALL THE YEAR ROUND.
Artists wishing one or two weeks, please address as above. Artists of ability and reputation will do well to apply at once for dates.
THOMAS DONALDSON,
Manager.

The New York Mirror has the Largest Dramatic Circulation in America.

THE NEW YORK MIRROR *is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.*

The Philosophy of Benefits.

Many of our readers are at a loss to understand why it was that the benefits on St. Patrick's Day for the relief of the starving Irish realized only about $6,000 gross, instead of the $20,000 which was not unreasonably expected. It must not be forgotten that, no matter whether the receipts of the benefit at any theatre were six dollars or six hundred, the manager and actors are deserving of equal credit. They did their work just the same, and they had to work just as hard before a small house as before a crowded auditorium. The cause of the slim attendance at some of the theatres must be sought, therefore, in the mind of the public; and if we put ourselves, for a moment, in the place of one of the public who was asked to attend a matinee for the Irish Fund, we shall at once discover why the performances were not more largely attended, while such houses as Haverly's Theatre (with the Widow Bedott) fairly turned away money.

The day was not in favor of the benefits. It was a holiday only for the Irish, and the Irish here have long ago arranged themselves in opposition to the Herald Fund. They preferred to go to Jones' Wood, or to march through the streets in tall hats and green regalia, or to contribute to the famine sufferers through some other channel. This they had a perfect right to do, of course, and we are not blaming them, but simply stating a fact. Yet, as most other people believed that there would be an immense rush of Irishmen and Irishwomen to the theatres, the general audiences were actually kept away by the Irish, who never had any intention of going! This curious and thoroughly Irish feature was not foreseen, but it had its effect in keeping most of the theatres empty. Take a single example: At Wallack's 6,000 admission tickets were printed and were announced for sale at the theatre and at Mr. Boucicault's residence, the expectation being that the Irish would buy them all up for the benefit of the Fund. Of these 6,000 tickets only two were sold! Could any statement tell the story of the philosophy of the benefit more plainly than that? The regular patrons of the theatre were not appealed to, because these 6,000 admission tickets were expected to overcrowd the house. Then, when only two of the admissions were sold, it was too late to notify the regular patrons. The result was a miscellaneous audience, amounting to not quite $600 in money.

Another reason for a slim house at most of the theatres was that the same bill was played that the public had already seen for many nights. What object could it be to one of the public to go and sit through a performance he had seen before in order to benefit the Irish Fund? Why, he could put his $1.50 in one of the contribution boxes on the Elevated road, or he could enclose it in an envelope and send it to the Herald, with much less expenditure of time and trouble. The only way to get the public to attend a benefit is to announce a programme that would draw, irrespective of the object for which it is announced. The best programme for a benefit is one that has a variety of attractions, like that which Manager Abbey recently presented at the Academy of Music—Edwin Booth in comedy and tragedy, and the leading members of Col. Mapleson's Italian opera, and the playing of Ole Bull and Mme. Bohrer, and the Ninth Regiment Drum Corps—all for the price of a single admission. That was the sort of a benefit programme to draw a crowd. A single piece, no matter how good, is rarely so effective, while a piece that has run for some time will not draw so well at an extra matinee as at one of the regular performances, since there is nothing "extra" in the attraction to wake up the public.

If, then, we add to the apathy of the local Irish and the expectation of the general public that the Irish would fill the theatres, the indifference produced by the announcement of old programmes, we shall not be unable to account for the comparative slimness of the benefit receipts. But after all that the profession has done, the sum of $6,000 is no small contribution to the good cause. Certainly, no other profession has done anything like so well. What with individual contributions and the proceeds of other benefits the profession has given over $30,000 to the Herald Fund, and nobody can claim that the other professions—the clergy, the lawyers, the doctors, the scientists—have been anything like so liberal. So, while it may be both interesting and profitable to discuss the philosophy of the St. Patrick Day benefits, we should not shut our eyes to the practical result that $6,000 more has been sent from the profession to the poor Irish who are starving in "the Gem of the Sea." When Lent is over and the benefits for the Actors' Relief Fund are in order, we trust that the lessons of the Irish Fund benefits will not be overlooked.

An Abandoned Abandonment.

In our last issue we advised the counsel for Mrs. Laura E. Byrne to at once withdraw the suit for abandonment brought by her against Byrne the Blackguard, and we gave such good reasons for our advice that Messrs. Townsend & Weed concluded to act upon it at once. We held that Mrs. Byrne's position as a claimant upon the Charity Commissioners was not compatible with her claim to the ownership of Josh Hart's alleged paper; that she was in no danger of becoming a charge upon the county; that she had friends able and willing to advance her money for her present expenses if she were in need, and that the ability she had displayed in earning $500 in one month by writing and canvassing—before her horrible husband drove her nearly insane by his attacks in the "society journal" owned by Josh Hart, Abe H. Hummel and L. F. Post—was the best possible proof that she was quite out of place in a charity suit. The reply of Messrs. Townsend & Weed to our advice will be found in the following letter:

Hon. MARCUS OTTERBOURG, Police Magistrate.

DEAR SIR:—Our client, Mrs. Byrne, has directed us to withdraw the proceedings now pending before you, in which she is complainant against her husband for neglecting to support her. Her reason is that she has been assured of pecuniary assistance until the action now pending to test the validity of her marriage shall be determined in a court competent to pass upon that question. As Mrs. Byrne is relieved from the need which rendered the proceeding before you a necessity, we quite coincide with her in the opinion that a stirring up of her domestic troubles with her husband in a court which has no power to determine them is a useless expenditure of time.

Respectfully, etc.,
TOWNSEND & WEED.

As soon as Byrne the Blackguard discovered that the suit was withdrawn he made one of his characteristically cowardly, brutal and vulgar displays. His former counsel, Charles W. Brooke-Saville, and his present counsel, Col. Fellows, were on hand in court, and, being perfectly assured by the letter of Messrs. Townsend & Weed that they were safe from contradiction, they spouted forth all the lies and libels with which Byrne the Blackguard had "instructed" them. They were the mouthpieces, but Byrne forged the falsehoods. The voices were those of Brooke-Saville and Fellows, but the libels were manufactured by Byrne himself. They shouted that they had the living Timian, whom Byrne had previously sworn was defunct, present in open court; but although the reporters looked for him and searched under the benches and in the lobbies, no person corresponding to his description could be found. They declared that Mrs. Byrne had been married twice before—which is a decided improvement upon Byrne the Blackguard, who stands in the position of not having been married once, except under false pretences, or else of having committed bigamy. They boldly informed the Court—having the letter of Messrs. Townsend & Weed in their pockets as security against any reply—that Mrs. Byrne had jumped into a canal, as a girl, in order to be fished out by a boatman, whom she at once married, and so became a cook. They brought their utmost eloquence to bear upon the statement that Mrs. Byrne had a child, fourteen years of age, and that this child was now confined on Blackwell's Island—the inference being that Byrne himself had a contempt for Blackwell's Island and preferred Sing Sing. They declaimed loudly that Mrs. Byrne had married another man, after the canal-boatman and previous to Timian, and that they could produce this other man forthwith, although they had neglected to do so during the four weeks the suit has been pending. All this cheap talk was, of course, purely buncombe; for, the suit having been withdrawn, there was nothing to talk to the Court about. Having uttered it, Byrne the Blackguard rushed off to print it in the "society journal" owned by Josh Hart (ninety shares), Abe H. Hummel (five shares) and L. F. Post (five shares), and Messrs. Brooke-Saville and Fellows walked away, and, let us hope, were justly ashamed of their part in the transaction.

It is difficult to understand the phase of human nature which Byrne the Blackguard presents in this business. Here is a being who seems to rejoice in wallowing in his own infamy. He does not deny that for twelve years Mrs. Byrne has been his wife; that he was married to her by Father Lake; that he introduced everybody who would speak to him to her as his wife; that he lived with her and upon her earnings, and yet he now makes a great display of parading her as the cook of a canal-boat, the mother of a child on Blackwell's Island and the wife, or worse, of three other men before she came to him. He does not deny that he told her that Timian was dead—which is the reason, knowing his utter falsity, that we never believed in this decease—but now he takes a pride in asserting that Timian is alive and Byrne a deliberate seducer. He knows that Mrs. Byrne is a sensitive lady, and has called her in his letters "My good angel," and confessed, "I owe all I have to you;" but now he is endeavoring by every wicked means to drive her out of the community and into an insane asylum by these outrageous attacks. What can be his object in thus glorying in his shame? Is he mad, or is he so debased that every sentiment of humanity has left him? Among other foolish threats which he "instructed" Messrs. Brooke-Saville and Fellows to make was that he would have had Mrs. Byrne arrested for perjury had she been present in court to continue her suit. The absolute falsity of this assertion is evident from the fact that he need not have waited for her reappearance in court for any such action; he could take it now just as well as if she had not withdrawn her suit. He did not, he will not and he never intended to make any such charge, because he is as false in that as in everything else. Our advice to the legal representatives of Mrs. Byrne is to hold the Blackguard to his words. They know who the proprietors of his paper are, and these proprietors should be held criminally responsible for the publication of Byrne's threats. If he was arrested for the libel he would probably plead that she, being his wife, could not be libelled by him; for he is quite capable of such a defence. But the other proprietors of his slander-sheet cannot raise such a plea, and if they have chosen to endorse in print the charges of bigamy, perjury, fornication, adultery and bogus maternity which Byrne the Blackguard "instructed" Messrs. Brooke-Saville and Fellows to make after the suit was withdrawn, they should be held responsible forthwith.

Is it envious rage that renders this curious specimen of vice so blind to all consequences and to every feeling of manhood? Has he heard that her friends have put Mrs. Byrne in charge of another private ho-

tel, and does he yearn for the food and the profits he used to draw from her boarding-house? This theory is not incompatible with his character. In his letters he is always licking his lips over Mrs. Byrne's food or pocketing Mrs. Byrne's money. "The dinner was good," he writes; "but, of course, without the comfort of home, and by no means so well cooked as my little darling petsums Laura can cook." "Oh!" he writes again, "I shall be so glad to see you back. Oh! for our happy domestic life again!" "I am short of money to-day," he says, "and had to take $1 from the man's money upstairs. He paid $3, and not $3.50. Remington paid $14.20, all right." The "man upstairs" and "Remington" were Mrs. Byrne's boarders. The style of his own housekeeping at this period may be judged from his graphic description:

By the way, it seems to me Katie (the housekeeper) uses a good deal of money. Mother gave her A DOLLAR Thursday night; I gave her one Friday night, besides a dollar for the boiler, and she used up ANOTHER DOLLAR Saturday afternoon, and this morning she came to me and asked me if I could let her have FIFTY CENTS. I told her No! Your own husband, C. A. BYRNE.

Are these the flesh-potty times, when he could "take $1 from the man's money upstairs" whenever he was "short of money to-day," for which the scandal-monger of the profession is yearning, and for the want of which he libels his wife in print in the hope of selling a few extra copies of Josh Hart & Co.'s paper? Does he want to "worry" her, as he worried Mr. Daly, according to his letter of August, 1879, when he writes: "My dear Laura, I don't believe the limit business will be fixed. The only way is to worry Daly into a compromise. Yours, C. A. BYRNE." It may be so. We do not pretend to understand the workings of such a thing as this being calls his mind. We place him under the microscope of justice as a singular study that may not be without its uses in enabling philosophers to comprehend the criminal classes, just as the nastiest insects afford instruction in entomology. The time will come when twelve philosophers, in the form of a jury, will be called upon to assist in the investigation, and we advise Messrs. Townsend & Weed, as counsel for Mrs. Byrne, to waste no more time in suits that are to be abandoned, but by a prompt action for criminal libel bring Byrne the Blackguard and the lady whom he has atrociously outraged face to face before a competent tribunal.

Price, Influence and Circulation.

We pointed out last week the characteristic financiering of Josh Hart and his gang, who seek to raise the price of their slander-sheet from five to TEN CENTS, because paper has gone up a few cents per pound. In contrast to this attempted increase, we also pointed out that the greatest general newspaper, the New York Herald, and the greatest dramatic paper, the NEW YORK MIRROR, had not only refused to increase their prices, but had taken occasion to increase their size at the same prices, thus demonstrating that the latest device of Josh Hart and his gang was a mere attempt to trick the profession into paying them double for a worthless and moribund slander-sheet. The profession is by no means likely to fall into so transparent a trap. It no longer cares for Josh Hart's libels, and upon every occasion deliberately ignores his scandal-journal and proceeds exactly contrary to his advice. For instance, Josh Hart and his gang denounced the Irish Relief Benefits, and ordered all the managers not to have anything to do with them under penalty of the "Go for him!" which Mrs. Byrne has made as famous as the utterances of the original Bill Sikes. What was the result? Every manager in New York and every prominent manager in the country has given or is pledged to give a benefit to the Irish Fund. Nothing could be more decisive than this incident as to the utter lack of influence which Josh Hart's sheet now possesses. It has doubled its price; but its influence has fallen below contempt. The field is clear for the NEW YORK MIRROR at Five Cents, and this journal remains the only accredited organ of theatrical managers and the profession, and the only exclusively dramatic newspaper in America. As for circulation, everybody knows that Josh Hart would not have tried to double his price had not the circulation of his libel-sheet sunk clear out of sight before the opposition of the bright, enterprising and progressive NEW YORK MIRROR. We ask the public to inquire of any newsdealer, at any news-stand, shop, hotel or agency in this city or throughout the country as to the comparative sale of the NEW YORK MIRROR and that of Josh Hart's organ. The result will satisfy any inquirer that we have unquestionably the largest dramatic circulation in America; and we hope to continue to deserve this supremacy.

TETTENBORN.—Lina Tettenborn has become a prime favorite at Tony Pastor's. This week she is singing Josephine in the burlesque Pinafore.

PERSONAL.

CAVENDISH.—Ada Cavendish returns to her island home in May.

LEWIS.—James Lewis goes back to Augustin Daly next season.

GRANGER.—Mrs. Arthur Follin has THE MIRROR'S warmest congratulations.

NOTICE.—Read Henry French's opinion of Byrne the Blackguard and Hart's organ.

WANTED.—More information about that shoe-dealer in Sixth avenue, and more about Rody.

CLANCY.—Venie Clancy has left the Weathersby-Goodwin Froliques. Ill health is said to be the cause.

CARTE.—D'Oyley Carte sailed Saturday for England to superintend the production of the Pirates in London.

WALSH.—Minnie Walsh of the Pirates was seized with the "Pittsburg grip" last week, and was barely able to sing.

BOOTH.—It is prophesied that the great tragedian will play the longest engagement at Booth's he has played in years.

CAMPBELL.—Bartley Campbell has written a drama that is spoken of in connection with next season at the Union Square.

FRESH.—The articles upon T. Henry Fresh will shortly be resumed in the slander-sheet. Deadeye Gordon is again sobered up.

FLOYD.—William R. sailed last week for the other side. His mission is to secure some people for Wallack's company next season.

CONVICTED.—As is often the case with jail-birds, the hair of Byrne the Blackguard has turned gray. Why did he leave New York?

SARGENT.—Alas! poor Harry. He would stick to Byrne and the other dog, and has now gone to the dogs himself. Parkes is triumphant.

GRANVILLE.—Gertie Granville, the soubrette of the Tragedians of Kalamazoo, is winning very favorable opinions from the press of Canada.

SHERIDAN.—W. E. Sheridan played a brilliant engagement at the Philadelphia Chestnut last week. The Quaker City press can never say enough for Sheridan. But, then, he is the coming tragedian.

GLOVER.—Lillie Glover has "made up" with Manager Gemmill, and is delighting the patrons of the Chestnut, Philadelphia, this week. Lillie is a great favorite in the Quaker City.

KELLY.—Manager Kelly of the New National, Philadelphia, is doing a rushing business. His attractions the past few weeks have been first-class, and have had an immense draw in them.

POSTPONED.—The golden wedding of Charles R. Thorne, Sr., and wife, which was to have been celebrated on Monday at the Union Square Hotel, was postponed on account of the illness of Mrs. Thorne.

M'LISS.—Among the people who were at the Standard Monday night were Willie Winter, Stephen Fiske, Mlle. Angele, Capoul, Henry French, Herrmann, Byrne the Blackguard and Alpha the Omega.

HART.—The assaults of the famous "society" journalist upon Manager Stetson have recently ceased. Stetson has beaten Hart so badly upon his own ground that the "society" journalist has squealed for mercy.

MACKAYE.—The moment the great Delsartean manager cut loose from Byrne the Blackguard, and sent Alpha to Omega, his prosperity began. He is now one of the most successful managers in the country.

SPIES.—J. J. is doing very well with his theatrical agency. We are glad of it. Mr. Spies is a gentleman, and knows how to deal with people. He is an actor himself, has "been there," and knows how to make up a company.

DEMPSEY.—The face of pretty Louise Dempsey brightens the first page of THE MIRROR this week. She was the prettiest Carline seen in New York in years, and is now winning fresh laurels with the Tragedians of Kalamazoo.

SALSBURY.—Of course, honest Nate Salsbury refused to pay for a picture in the Dramatic Noose, and, of course, he has been attacked ever since. But he snaps his fingers at the Blackguard's taunts, and so do his partners and his company.

ABBOTT.—Another old stock picture has been furbished up and made to do duty gratis in the slander-sheet for Miss Emma Abbott. Be not deceived! All portraits of respectable people in that sheet are bogus, and put in as traps to catch the unwary.

JAMES.—New York's favorite Postmaster is not in the habit of shirking responsibilities in his own department. Why does he shirk the responsibility for his own dramatic critic. Is he pleased with "bastard brood" and the "brazen" attacks upon Mrs. Willie Edouin?

—A. H. Stuart of John A. Stevens' company is now at the Union Square Theatre. W. H. Southard fills his place in the Unknown company.

—G. A. Farini, one of England's most successful showmen, arrived in this city March 20, in the steamship Greece. He brings with him the celebrated Zazel, who for the past two years has created so much excitement at the Royal Aquarium, London; also, a troupe of genuine Zulus, who are bright, active fellows, copper-colored, with thin lips and prominent noses. They are splendidly built, standing about six feet in height. Their toilet consists of a simple girder around the waist, extravagant headpieces and a shield. They will form some of the principal features of P. T. Barnum's show.

PRESCOTT vs. WHEELOCK.

The Story of the Assault as Told by the Lady in the Case.

Wishing to obtain all the facts of the trouble between Marie Prescott and Joseph Wheelock of the Galley Slave company, that took place in Lynn, Massachusetts, last week, a reporter of the NEW YORK MIRROR called upon the lady last Tuesday afternoon.

After stating the object of his visit, the reporter asked Miss Prescott if she would kindly tell him her story.

"Certainly; I wish you to have the true version of the affair just as it occurred," replied the actress.

"Will you please begin at the beginning and let me know the causes that led to the unfortunate affair?" asked THE MIRROR representative.

"The matter came about in this wise,' answered Miss Prescott. "While we were playing the first week in Providence the principal members of the company, including myself, sat together at one table at the hotel, and there seemed to be perfect harmony among us all. While dining one day I addressed Mr. Wheelock as 'Joe,' in asking him a question, thinking nothing whatever of the familiarity, his wife being present at the time. Mr. Wheelock did not raise any objection to my addressing him by his Christian name, and I thought nothing further of it. When we played in Boston the critics, after seeing the performance, cut up Lillie Glover, who was the Cicely Blaine, to a man, and praised my performance of Francesca in a correspondingly opposite degree. The Boston Theatre was too large for Miss Glover's powers, and I, on the contrary, needed an extensive stage in order to appear to advantage. These newspaper notices roused the demon of jealousy in Miss Glover's breast, and, prompted by this unpleasant feeling, she set about making discord for me in the company. She told Mr. Wheelock that I was endeavoring to make myself appear on familiar terms with him before others, in order to create a disturbance between himself and his wife, and she cited the fact of my having addressed him by his first name at the dinner-table in Providence as an instance. This had its effect upon Wheelock, and when we arrived in Lynn he was prepared to give vent to his displeasure. At 6 o'clock in the evening I went down to the dining-room to get my supper, and the head-waiter showed me to a seat at a table where Mr. Wheelock, Nellie Barbour and others were eating. As I was about to take my seat Wheelock jumped up and said:

"'You shall not sit here.'

"I was thoroughly surprised, and asked his reason.

"'You shall not sit here,' he repeated. 'You're a loafer! You're a dog! You're no good!' he exclaimed, and using other abusive expressions. You can imagine my feelings at being addressed in such a manner before the members of the company, who were present, and who seemed as amazed as myself at Mr. Wheelock's conduct. Not knowing what to do, I left the dining-room and went up to my room. The only gentleman in the company who I felt at liberty to call upon to render me advice was Mr. Owen Fawcett, and I sent for him. He came up to my apartment followed by Wheelock and several of the company. Here the man again began his abuse."

"Have you any objection to repeating the words he spoke to you?" asked the reporter.

"They are somewhat inelegant and not altogether choice," replied Miss Prescott, "but I will try and remember them. They were hurled upon me in rapid succession somewhat as follows: 'You're a d——d dog! If you wasn't a woman I wouldn't stand here chinning with you! You're no good! You're no d——d good! Send yer feller here to me and I'll kick the stuffing out of him. I don't think no more of you than the dirt beneath my feet! You're no good!' which forcible opinion seemed to end up everything he said to me. I went to the theatre that night and played my part. During the scene in the prison, Wheelock had to pick me up after I fainted, and as he did so he muttered a number of abusive things in my ear. When we got to Salem, after advising with my lawyers in Boston, I had Wheelock arrested on a charge of assault, he having in the Lynn Hotel dining-room approached me, and, after thrusting his hand in front of my face, knocked off the eyeglasses I happened to be wearing. Wheelock pleaded guilty, but threw himself on the mercy of the Court on the plea that he was intoxicated at the time the assault was committed. The Court found a verdict in accordance with the facts, and administered the greatest penalty it could inflict—a fine of $20 and the costs, amounting in all to $42.-55."

"Why did you not enter a civil suit for damages?" queried the reporter.

"That question was considered," replied Miss Prescott; "but the legal processes that have to be gone through are tedious, and the matter would also have had a mercenary aspect, which I desired to avoid. No, the other course was better. After justice had been done, I sent to the management word to the effect that either Mr. Wheelock or I should have to leave the company. The answer I received was that as the company were shortly to play in Portland, and as Mr. Wheelock was a great favorite in that town, he could not be permitted to leave. I at once, on receipt of this intelligence, gathered my things together and came to New York, where I have been since last Saturday. I maintain, however, that the contract between myself and Bartley Campbell remains still good, as I have not violated it in any way, and I have written to him waiving my right to salary during the time I have not played, but demanding my right to proper treatment in the future. In the meantime I await further developments."

—The following have been engaged to support Joseph Proctor in his coming engagement at the Windsor: Harry Gwynette, W. W. Allan, M. N. Haviland, M. Strafford, Barton Williams, T. Scott Davis, J. R. Gildersleeve, J. Brown, May Roberts, Sadie Bigelow, Miss Clifton, Mamie Wilson, Cleopatra Dumas, John Swinburne, Thomas Kelly, Thomas Demond.

—Mr. Ford's carpenters and painters are hard at work metamorphosing the exterior and entrance of what was last week known as the Broadway Opera House, but which is henceforth to be called the Bijou Opera House. When finished it will be one of the brightest, cosiest and most comfortable little theatres in the city. The front of the house will be under the charge of Charles Ford, the stage directed by J. G. Saville, and the orchestra will be conducted by Messrs. Clay and Cellier. Next Monday is set down for the opening.

AGAIN THE LIBRETTO.

Signor Operti's Little Adventure at Daly's.

Signor Giovanni Operti, who is well known as a musical composer and as an orchestra leader in opera, went to Daly's Theatre on Saturday evening to see the play of The Royal Middy, and purchased a ticket for an orchestra chair, for which he paid $1.50. Throughout the first act he occupied this seat and had on his knees the piano score of Der Seecadet, of which The Royal Middy, so far as the libretto is concerned, is an adaptation. At the first fall of the drop-curtain he went out, and on returning did not go back to his seat in section C, but contented himself with a chair near the entrance, and again took out his score of the music. Very soon an usher broke in upon his meditation with an abrupt question:

"What are you doing here?"

"Eh, what am I doing here?" repeated the surprised impressario; "have I not a right to be here?"

"You know you haven't," said the usher, at the same time snatching at the music score, of which he captured a portion.

Signor Operti jumped up and a slight tussle ensued, but the man made his way into the vestible, and the argument took place there, and consequently no interruption of the play resulted. A little crowd, however, followed the contestants, and watched with interest the unrehearsed play enacted outside

"Let go my coat," yelled the infuriated Signor, at the same time aiming at the usher a blow with his cane. Another usher clutched the cane from behind, and Operti was released. Then he demanded his score. Mr. Daly, Mr. Duff, his manager, and Mr. Duff's son were watching the proceedings. The latter came forward and said:

'You cannot have your score, Mr. Operti, and you must leave the theatre." Mr. Operti vehemently protested against such treatment, and a policeman was called to remove them. "Take me in charge if I have done wrong," said the Signor. The officer refused to do this, but advised the gentleman to leave the theatre. He did so, but before he went two gentlemen stepped forward and handed their cards to him, stating that they had seen the whole occurrence, and would be glad to testify for him. One was Dr. C. H. H. Sayre, of No. 285 Fifth avenue, and the other Emile Colette of No. 209 East Fifty-first street. Then James C. Duff came up to him again at the door, and said:

"Mr. Operti, I am very sorry for what has occurred."

"Come and have a drink," said the artist. "Cider! No you shall not drink cider. Waiter, a champagne cocktail for this gentleman. Waiter, bring a bottle of Mumm. Oh, don't fear; I can pay. I pay now, but your father he pay me. He pay me for this $5,000, this, $20,000. You drink, and don't be a goose. You are being basted with your own gravy. It's all right; your papa will pay."

On Monday evening a reporter had a conversation with Mr. Duff in regard to the matter, Mr. Daly, as it appeared, being unwilling to speak about it. At first Mr. Duff did not know anything about it, but finding that the reporter was already in possession of the facts, he spoke freely.

"You see," he said in course of the conversation, "that we have had a good many attempts to steal our libretto, and we thought it was time to put a stop to it. Operti came here with the score, and was actually writing our libretto to it. Somebody informed me of the fact; so I at once told the usher to take the score from him, and he did so."

"And he dragged him from the theatre?"

"No; he simply took the score, and Operti followed him out to recover it."

"Are you sure he was taking notes?"

"Certainly. We have a portion of his score which proves that. There has been no talk of arrest to my knowledge, and I don't believe he has taken any legal proceedings. I do not see how he could. He is the conductor of a company formed to play The Royal Middy under another name, and they are now under an injunction. It was a contempt of court for him to come here in that way."

"Have others endeavored to steal your libretto?"

"Oh! yes, lots of them. Professional people come here and ask for the courtesy of the house in order to study the different characters. I have got so that if a man who looks like a professional comes in, I feel inclined to throw him over the rail. 'Do you recognize the profession?' they ask. 'Yes, outside of that door, quick!' I reply."

"Has any one stolen your libretto?"

"They have tried to, I tell you, and I dare say some have succeeded. Mrs. Alice Oates had the impudence to write and ask for a lower box. She could not have one, so she took an upper one. Well, she came here with a very 'swell' gentleman and went to her box. Very shortly afterward another gentleman came and asked to be shown to her box. I don't know why I didn't ask him for his card, but somehow I didn't. It would have made no difference if I had. During the last act Mr. Daly sent me word that Mrs. Oates had a stenographer in her box, who was taking down the libretto. I at once spoke to the agent of Mrs. Cottrelly to the effect that we paid them for the use of their property, The Seecadet, and by their contract they were bound to protect us. I did not feel called upon to get myself into a legal tilt with anybody. He declined to do anything, and as the play was nearly over it did not seem worth while then to interfere. Mr. Daly, who is very impulsive, was for having the party turned out of the house. Mrs. Oates got the whole play and offered to get it up for Poole & Donnelly, at the Grand Opera House. Donnelly told me about it, and intimated that he knew the piece she offered was stolen from us, and that therefore he refused to have anything to do with it."

"And do you think Signor Operti had a similar object in view?"

"Of course he had. He is the leader of a company playing the music of The Seecadet under a different title, and he wants our libretto."

"Do you intend to take any legal action against him?"

"Yes, when the proper time comes."

Signor Operti was found later in the day at Clarendon Hall, busily engaged conducting a rehearsal of The Merry, Merry Mariner, which is claimed to be the score of Der Seecadet, with a free translation of the original German libretto. When asked about the occurrence at Daly's Theatre on Saturday evening he appeared pleased to have an opportunity of recounting his adventure. His statement in regard to what occurred in the theatre accords with the account already given, except that he strongly denied that he was attempting to take notes.

"When in the vestibule," he continued, "Mr. Duff and his son, James C. Duff, came to me and said I had no right in the theatre. I said I had every right, and Mr. Daly came up and said, 'You entered the theatre on a dead head ticket.' This made me very mad. 'Never, since I have been in this free country,' I said, 'have I ever approached your theatre in that way, because I know you are not the man to extend courtesy to artists.' To which he replied:

"'Did you pay for your ticket?'

"'I did. I paid a dollar and a half.'

"He goes to the box-office, and shouts, 'Give me a dollar and a half;' and then he says to me, 'Here is your money.'

"'I don't want it,' I said. 'I will give you $10 to pay your rent if you like.' Then he showed me a ticket, a new one not torn. 'Can you read that?' he said. 'I cannot read at present,' I said.

"There was a policeman present, and he said I had better go away. 'What have I done?' said I. 'If I have broken any law take me in charge.' I wish he had taken me in charge. I asked him three times, and he refused each time.

"'Why you came here to steal my opera,' Mr. Daly shouted.

"'Your opera?'

"'This is my opera, and I don't allow people to come here to crib it!'

"'Your opera! it is a burlesque. The Seecadet, if you mean that, is common property, there being no international copyright between this and the old country. I have a right to come here and take notes of the orchestration if I choose.'"

"Were you taking notes?" asked the reporter.

"I was not taking notes of the libretto. We don't want it. We have a good one of our own. I was marking down a few points in the instrumentation; that was all."

"And did the usher snatch your score away?"

"Yes. I did not know at first what he was going to do. You know they do so many things here. I thought it was some thief, so I dropped the book and placed my hand on my vest pocket. I have a chronometer in there. I value it much. When rainy days come it is a good friend. Then, when it was all over, I took a drink with young Duff and went home. The Signora asked why I was so late, and I told her I had had a fight and all about it.

"'My!' she said, 'and have they broken your hat?' She said not one little word about my head."

"What legal action have you taken, Mr. Operti?"

"Mr. Bien, my counsel, has taken action against the usher for assault and robbery, and I shall sue Mr. Daly for $10,000 damages afterward."

SOME MORE LIGHT.

The Reason Why Byrne the Blackguard Attacks Henry French.

A reporter of the NEW YORK MIRROR found Mr. Henry French in his office in Fourteenth street, engaged in conning his morning budget of letters just left by the postman.

"I have called, Mr. French," said THE MIRROR man, after he had been courteously received and motioned to a seat by that gentleman; "I have called to get the true reason from you for Byrne the Blackguard's assaults upon you that constantly appear in the columns of the Dramatic News. Have you any objection to telling me the story?"

"None whatever; on the contrary, I am very happy to aid you in any way to publish this man's true character," replied Mr. French, warmly.

"Then it is true that you know the reason for his attacks?" asked the reporter.

"I think I can account for them," responded Mr. French, thoughtfully. "I will have to take you back several years. Josh Hart, Byrne and myself were quite intimate friends at the time, and saw a good deal of each other. On several occasions when Hart was hard up I loaned him small amounts as he needed them. I will do him the credit of saying that he always paid me back when the notes came due."

"This money was sunk in the Dramatic News, was it not, Mr. French?" inquired THE MIRROR man.

"That I cannot say," answered the publisher, "it may have been put into the paper, or it may have been used in helping Hart out of some of his variety enterprises, which which were not at the time progressing very prosperously."

"To come more directly to the point, Mr. French, tell me just how this cause you spoke of a few moments ago came about," reiterated the reporter.

"It was something in this way," began the gentleman, looking at the newspaper man through his gold-rimmed eye-glasses. "One night Hart, Byrne and myself had been out together, and were walking abreast up Broadway. Hart turned suddenly upon me and asked for a loan of three thousand dollars. 'What for?' I demanded. 'To put in the St. James' Theatre in Twenty-Third street.' Hart was at the time manager of that unfortunate house, and business since his opening had been something diabolically bad."

"And you lent him the money?" questioned the scribe.

"I did nothing of the kind!" quickly said Mr. French. "I considered the matter a moment, and concluded that I did not wish to be mixed in any way with a variety house, much less invest my money in what was an obviously bad venture. I told Hart so, and I saw he didn't like it. Shortly after this, when Byrne was arrested by Mr. Daly, I put my own name on his bail-bond."

"Then Byrne's attacks began?" queried the reporter.

"No; I am coming to that. Then I went to Europe, and on my return I was surprised to find week after week a scurrilous system of dirty articles in the Dramatic News directed at me. I had always been a good friend to Byrne, and I believe in this matter he was acting as a tool—a fit tool—in the hands of Josh Hart."

"If the whole affair was to happen over again would you pursue the same course toward Byrne the Blackguard and Hart, his master, that you did?" asked THE MIRROR representative.

"Precisely the same," replied Mr. French decisively. "Their action throughout has been contemptible and worthy of the small natures of both. I don't trouble myself about their articles. They have no weight whatever, and I know the low character of the journal in question is a sufficient guarantee that it can do me not the slightest shadow of harm. You may say to the readers of the NEW YORK MIRROR (a paper for which I have the very greatest respect) that Byrne and Byrne's off-scourings are both beneath my notice, as they are beneath the notice of all other honorable and upright men."

With which the interview drew to a close.

THE DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

SPRINGFIELD.

Salsbury's Troubadours 20th, to good business. They are great favorites here and always draw good houses. Coming: Fanny Davenport in The New Leah 24th; All the Rage 25th; Smith's Tourists 26th and 27th; Galley Slave comb. 29th.

Theatre Comique: Troupe the past week has been very good, and has been rewarded with fine houses. New people are: Shirley and Byrne, Minnie Kirwin, Foster and Hughes, Blanche Austin, Mark Murphy, Allie Audli, and the regular stock co.

New Olympic: Troupe the past week has been the best seen here since its opening. Business good. Mabel Harcourt, Wilkinson Brothers and Billy Bryant retained. New faces: Sig. Hennier, the Leavitts, Albert Launi, Josie Lee, Lulu Wentworth and Manager Frank McClane.

HOLYOKE.

Salsbury's Troubadours returned in The Brook 19th, to small house, owing to stormy weather. Mr. Salsbury's character impersonations were repeatedly encored, and the many ludicrous situations of the picnic kept the house in a roar. Joseph Murphy presented Kerry Gow for the second time this season 20th, supported by Miss M. Loduski Young and a good co. Business fair. The attractions this week are John P. Smith's Tourists 24th, and Fanny Davenport 25th, in Pique. Miss D. has appeared in this city once before, playing in Divorce. McKee Rankin's Danites have canceled April 1, owing to a departure for Europe a week earlier than expected. J. M. Hill's All the Rage co. have finally booked for April 22.

TAUNTON.

J. M. Hill's All the Rage comb. 13th, to a good house. The piece was first-class in every respect; Hardenbergh as Dr. Wm. Goodwin was particularly good. Den Thompson 16th, to one of the largest and most fashionable audiences of the season. The performance gave universal satisfaction. Our Photograph Party failed to appear 18th. Buffalo Bill comb. the 19th, to light business. Mr. Cody did not appear, being taken ill in Hartford and left behind. His place was well filled by James P. Winters of New York. Boston Museum co. April 7, in The Silver Spoon.

LOWELL.

Music Hall: Slavin's Uncle Tom 15th and 16th, to good biz. The Galley Slave is handsomely billed for 25th. 30th, the Brennan Variety troupe. April 10, Boston Museum co. in The Silver Spoon, followed by the Hart, Buffalo Bill, Leonard Grover's Boarding-House comb., and the Mapleson Opera co.

Huntington Hall: 24th, Park (juvenile) Instrumental quartet and Sidney Burt. April 12, Denman Thompson. 17th, All the Rage.

CHELSEA.

Academy of Music: 17th, Home talent in Kathleen Mavourneen attracted a large audience, a certain proportion of whose shekels went to relieve the Irish famine. 21st, Jubilee Concert (sacred). Booked: 23d, Bloodgood's Minstrels, Charles A. Morris, manager.

MILFORD.

Lyceum Hall: Denman Thompson 17th, under management of C. H. Horton of Woonsocket, to the largest business ever known here. Every seat in the house, including gallery, was sold in advance, and so great was the demand that a matinee was given to large business.

FITCHBURG.

Reeves' Opera co. in the opera Bells of Normandy, to a poor house, 11th, at the City Hall. Sunday they returned and gave a sacred concert in connection with the Fitchburg Military Band, Reeves and Russell's orchestras combined. It proved to be one of the best concerts of the season.

HAVERHILL.

Bartley Campbell's Galley Slave comb. comes 23d. Howard Athenæum co. commences the New England circuit April 5 at City Hall, under management of W. H. Whitenect. Buffalo Bill and co. announced to appear, but date not made. All the Rage comb. April 16.

New Hampshire.

CONCORD.

White's Opera House: Crowded on the evening of the 19th by an audience composed of the regular patrons of the drama and many who seldom enter a place of amusement, the attraction being the presentation of Joshua Whitcomb by the Denman Thompson comb. Thompson's characterization of the Swanzea farmer is well known, thanks to the liberality of his manager and the NEW YORK MIRROR. The support was fair, and the performance as a whole a success. All the Rage, another of J. M. Hill's enterprises, is handsomely and extensively billed for the 3d. Those colored hangers, bearing Matt Morgan's signature, are exceedingly handsome.

Items: The Boston English Opera co. has again collapsed. Henri Blaisdell, the musical director, has returned to town a sadder but a wiser man.—Frank Hayden, tenor of the Reeves Opera co., met with a serious misfortune last week. He was thrown from the top of a stage-coach in which the co. were being conveyed from Gardiner to Fitchburg, by the breaking of the axle, causing serious injury to his spine, which will proably incapacitate him from following his profession for some time.

MANCHESTER.

Smyth's Opera House: Slavin's Uncle Tom co. played 18th and 19th, to very poor business; co. good. Henderson and Chase's Novelty co. will open 22d, for the entire week, with the exception of Thursday night (26th), when the Bartley Campbell co. will play The Galley Slave. Booked: Tony Denier 30th; All the Rage April 2; Buffalo Bill 3d; D'Oyley Carte's Pirates 8th; and Harry Bloodgood's Minstrels 14th.

Maine.

PORTLAND.

Theatre: 18th, 19th and 20th, Bartley Campbell's Galley Slave co. No. 2 played to large and fashionable audiences. Some disappointment was felt with the cast on account of Lillie Glover and Marie Prescott, who were extensively advertised, but failed to put in an appearance, although Miss Prescott's part—that of the Italian model Francesca—was very well filled by Nellie Barbour. Miss Georgia Tyler, late of the Boston Museum co., has recently joined the co., taking Miss Glover's place. She is hardly equal to the part of Cicely Blaine. She looked well, dressed the part finely, and in the more quiet passages is seen to advantage, although she lacks sympathy and force in the stronger scenes. The gentlemen of the co. were all very good. Mr. Wheelock is an old favorite here, and is always sure of a warm welcome. His assumption of Sydney Morcott was a finished one and he played with his usual manly power. Frank E. Aiken gave a fine representation of the polished villian, Baron Le Bois, while Junius Brutus Booth, as Oliver Oliphant, and Owen Fawcett, as Franklin Fitts, kept the audience in a good humor. The play is an interesting one and has many strong situations. It was finely put on the stage by Manager Curtis of the theatre, although the co. brought much of its own scenery. No attraction at the theatre next week.

City Hall: 15th, Haverly's Mastodons gave what was in every respect the best minstrel show ever seen in this city. The curtain remained up through the entire performance, and nothing dragged. Billy Emerson has joined the co., and adds much to it by his original manner, which is very catching with an audience. Haverly's clog team deserves the title of champion, not only for numbers but for work. The twelve banjo players gave a very neat take-off on the Spanish Students, and, as we have had the Students here, it was appreciated. If the co. is mastodonic, the audience which greeted it was even more so. Never has a greater number been assembled to witness an entertainment in this city.

Music Hall: Closed. Booked: 26th, Mrs. Scott-Siddons in select readings, under management of Edward E. Kidder.

Items: I wish to congratulate you on the increased popularity which THE MIRROR has attained since its enlargement.—Mr. Parmelee, the enterprising agent of Tony Denier's comb., was in town this week.

BIDDEFORD.

City Hall: Tony Denier canceled date.

Items: Last year's City Hall janitor, John Grant, has been superseded by John Garside, who will undoubtedly fill the position as acceptably as did Mr. Grant.—We are pleased to chronicle the eminent success with which Samuel K. Hodgdon, our fellow-townsman, is meeting in the West with Oakes Brothers' Concert co.—The NEW YORK MIRROR continues to increase in circulation here.

New Jersey.

NEWARK.

Newark Opera House: 15th, Salsbury's Troubadours gave The Brook to a very large and appreciative audience. In two performances they have made a great reputation here and have established themselves as prime favorites. 27th (St. Patrick's Day), a benefit performance for the suffering Irish was given to a very large house in the evening. The show was of the usual mixed character and appeared to afford great satisfaction to the audience, which was apparently composed of a choice assortment of green ribbons and plug hats. The professionals assisting were, Estelle Clayton, Minnie Mason, Mrs. Clementine Lasar, and Harry Bragan, late of the Hess troupe. Miss Clayton, with A. C. Munn of this city, lightened up the show by her admirable rendering of a scene from The Hunchback.

Newark Opera House: 20th, Josh Hart Variety comb. to medium houses. Booked: 25th, and rest of week Joseph Murphy in Kerry Gow; 29th, Pat Rooney comb. Messrs. Klotz & Ballard, the lessees of this house, have effected a lease of the Grand Opera House. They will assume direct control of the two theatres and expect that by having the interests of both identical, and not opening on the same evenings, better business will result to each. They will probably be used for different styles of entertainment, which would be a good plan, as they differ in capacity and suitability.

Waldmann's: 22d and week, Jennie Hughes in the French Spy. Olio: Charles Diamond, Edward H. Lay, the Leamans, Ada Sanborn, Little Venus, Lizzie Daly, Mlle. Cerito.

Booth's: Phœnix-like, Mr. E. A. Booth arose from the ashes and ruins caused by his legal encounters with his employes, and re-opened on the 17th, with an excellent variety show. This week he gives George B. Radcliff in The Terrors; or, A Brother's Oath, and specialty artists, Ada Forrest, Hogan Bros., Carrie Boshell, the Delmannings, Lydia Yeamans Ernest A. Booth.

Park Hall: 22d and week, C. B. Bunnell's Curiosities.

TRENTON.

Taylor Opera House: A party of jubilee singers from the New Orleans University gave a concert 15th, to fair business. A benefit performance for the Irish Relief Fund 16th, resulted in clearing $800. The performance was given by the Langlotz orchestra and the different church choirs. 20th, Nick Roberts' Great Three-Clown Humpty Dumpty, to very large matinee and evening audiences. Mrs. Scott-Siddons 29th; John T. Raymond April 5.

Pennsylvania.

PHILADELPHIA.

Walnut: The Illuminati, which has been in preparation for some months, was produced on Monday before a crowded house, in a most superb and costly manner. The play is an adaptation of Dumas' drama, founded upon the elder Dumas' novel of Joseph Balsamo, and which was produced in Paris in February, 1878. F. C. Bangs assumes the role of Joseph Balsamo. The co. includes A. R. Vanhorn, W. Davidge, Jr., Henrietta Vaders, Lizzie Creese and Hattie Arnold. It will hold the boards for one week, when it will be taken on the road. 29th, Emma Abbott Opera co.

Academy of Music: Haverly's Mastodon Minstrels opened on Monday for one week to a full house. The troupe since its last appearance has been increased, and now numbers sixty performers. The programme is an admirable one, and well calculated to fill this immense house nightly.

Park: J. T. Raymond for two weeks. He is now giving us Wolfert's Roost. He will draw good houses, being a favorite in this city. He is supported by an excellent co. April 5, Joseph Murphy.

Arch: This house was crowded on Monday to welcome Nick Roberts' Humpty Dumpty comb. The troupe is the best that has visited this city since the days of the celebrated Ravels. 29th, Hyde and Behman comb. April 5, Fairfax.

Chestnut: This week the co. will appear in School, Ticket-of-Leave Man, and Our Boys. Last week of the stock co. Lillie Glover, who made her reappearance on March 17, will appear every evening this week. On and after Monday the Chestnut enters upon the comb. field, and will commence with Aldrich and Parsloe in My Partner.

Broad: Seventh week of The Pirates of Penzance to fair business.

North Broad: J. S. Crossy, who is not to be crushed, being an active, enterprising and determined manager, has at last gained his point, and will produce the Seecadet in the future, unless interrupted by another of the innumerable claimants to this opera. On Monday "Captain Charlotte," another of the many names for The Seecadet, but which is said to be the original, was produced for the first time. The late contest will serve as an excellent advertisement for Mr. Crossy, who has the sympathy of the entire public. The co. is the same as was originally announced, including Rose Lee and Maude Branscombe.

Wood's: Owing to its great success, Two Orphans will be repeated this week.

New National: The Rentz-Santley comb. which drew crowded houses three weeks ago, returned on Monday for two weeks, and will undoubtedly fill the house at each performance. April 5, W. J. Thompson.

Eleventh Street Opera House: The new sensation, Fifteen Game, has attracted large audiences. Two weeks more and this co. begins its regular summer traveling tour.

Grand Central: New arrivals—Emma and Gussie McCain, Mlle. Lottie and Baldwin Bros., Prof. Bingham, Pell and Lewis, Jacob R. Riley, Gibbons and Davenport, and Prof. A. W. Sawyer. Miller's: W. O'Dale Stevens, Frederick Grey, Linda Jeal, Jennie Reese, Carrie and Emma Glenn. Alhambra: Viola Clifton, Georgie Blake, Devlin and Tracey, Charles Redmond. International Comique: Crumley and DeForrest, Favor and Shields, Little Ida, and Eloise Allen.

Items: Seventy shares of the Academy of Music stock have been sold at auction lately for $103 per share; this includes ticket.—The minority stockholders of the Arch have appointed a committee of five to look into the financial condition of the house. Mrs. John Drew pays a rental of $7,500 a year, and they want her to pay at least $12,000. The stock, which was worth $250 a few years ago, is at present worth $600.—T. F. Kelley, present lessee, has leased the New National for three more years.

PITTSBURG.

Opera House: What may be called a moderately successful week's business terminated 20th. Arthur McKee Rankin's Danites does not possess the attractiveness of former years. Joaquin Miller's offspring is evidently deteriorating under the careless handling of Arthur McKee. Rankin egotistically announced his co. as "the best in America." As a matter of fact, aside from Ben Maginley and Miss Tanner, the co. does not rise above the level of mediocrity, and in some instances falls far below. W. E. Sheridan was conspicuously announced as the main support, and many of our citizens attended the opening performance expecting to see that excellent actor in the cast. Judge of the indignation expressed when it was ascertained that G. B. Waldron would assume the part of the Parson. Waldron is not by any manner of means a fit substitute for Mr. Sheridan, and Rankin deserves severe censure for attempting to gull the Pittsburg public by making the before-mentioned announcement. As is generally the case at this house when fine scenic effects are required, the piece was very handsomely mounted. This week An Arabian Night, with Carlotta Evelyn and E. F. Thorne in the leading roles. 29th, Denman Thompson in Joshua Whitcombe. (Bartley Campbell cancelled this date.) April 5, Mary Anderson and co.; 12th, Bartley Campbell's Galley Slave; 19th, Chestnut Street Theatre co. from Philadelphia; 26th, Stickney's Imperial Circus.

Library Hall: Co. "C" Pirates of Penzance played to a succession of large houses the past week. The audiences did royal homage to some of the performers in the way of enthusiastic applause. Minnie Walsh as Mabel was vociferously applauded, being obliged to duplicate every solo. Rose Chappelle, who joined the co. here, made a favorable impression, as also did the Misses Mitchell and Perry. Louis E. Pfau sang the tenor role for the first time. He possesses an ordinarily good voice; but it was evidently the worse for wear toward the latter end of the week. Harry Standish, as the Police Sergeant, was good; and W. Marks, as the Pirate Chief, and W. Gillow, as Major Gen. Stanley, were passable. The chorus was magnificent; grand; equalling any similar lot of vocalists that have appeared in this city the present season. Strakosch's Opera co. is booked for four nights beginning 24th, but as no printing or announcements have as yet been received, it is feared they will fail to show up. Carncross' Minstrels April 26, one week.

Williams' Academy: History will not record the Hyde and Behman comb. as one of the great theatrical organizations of the present generation, though its membership does certainly comprise individuals of merit. Niles and Evans and Bryant and Hoey are artists of acknowledged ability. Billy Barry has (evidently) become too big for Pittsburg, as his apparent slurring of his business was proof sufficient. The Four Planets are passable only. Muldoon's Picnic should be shelved, as it was one of the worst afterpieces ever produced at this establishment. The popularity of Manager Williams and his house succeeded in averaging business good. The co. for the present week includes Carrie and Charles Moore, Emma Rodgers, Harry McAvoy, Kitty Gardner, F. J. Huber, Kitty Allyne, Sallie St. Clair, Goldie and Steele, P. C. Foy, Lee Brothers, Moore and Lessenger, Ida Siddons, and Shay, Thomas and Neery. Concludes with The Surprise Party.

Diamond Street Varieties: A fair show to good business is about a correct summary for the past week at this house. Present week's co.: John B. Willis and May Adams, Eltie De Rock, Ella Edna, Charles Peltier, Lew Baker, Kitty Norton, Lillie De Witt, George H. Wood and Charles Benedict. Harris and Wood canceled on account of joining the Ixion Burlesque Party.

Trimble's: Will reopen 29th, with the Fanny Louise Buckingham comb. in Mazeppa. Charles McDonald will be manager and lessee.

Items: The Euterpe Minstrels (a local organization) starts upon a professional tour 22d.—Maggie E. Muhlanbring left for New York 15th, ostensibly to join some traveling comb.—Robert Stickney was in the city 16th, talking up his Imperial Circus.—Leslie Edmunds, late of the Gotthold comb., arrived in the city 16th. He reports that Stockwell and Miss Elmore have joined the Rial and Draper party. Edmunds left for New York 18th.—The Stephen C. Foster Serenaders will be at Library Hall April 2.—George Miller of this city has joined Campbell's Galley Slave comb.—The Elks' Social, given 21st, was an enjoyable affair.—The Chestnut Street Theatre co. may get into trouble in this city. They are booked at Library Hall as well as the Opera House.—J. N. Gotthold arrived in the city 20th. He asserts his intention of paying more attention to acting and less to management in the future.—Some of our semi-professional warblers concertized, to the delight of the citizens of Uniontown, 19th.—The new opera house at Bridgewater, Pa., will be dedicated in April.—In the case of Harry Ellsler against Charles Garber et al., for malicious mischief in destroying Opera House posters, the jury found defendants guilty 17th.—The Tony Denier Pantomime troupe is booked for a performance at Liberty Hall, East End, June 10.—The probabilities are that the annual benefit of the Pittsburg Lodge of Elks will be held April 15.—It is officially announced that Arthur McKee Rankin has a new piece.

EASTON.

Opera House: Power's Comedy co. played Dr. Clyde 18th and 19th. The first performance was to a $200 house, and gave such universal satisfaction and earned such flattering criticisms that there was every promise of a general turn-out in Dr. Clyde's behalf the next night, but the most disagreeable storm of the year spoiled all calculations, and the play was rehearsed to empty benches. Booked: Collier's Banker's Daughter 25th; Lawrence Barrett 26th; Nick Roberts' Humpty Dumpty 29th.

WILLIAMSPORT.

Academy of Music: 13th, An Arabian Night, under the management of J. D. Mishler, to a fair-sized audience. Each and every part was admirably sustained, and was met with as enthusiastic an audience as could be desired. It is exceedingly interesting and very laughable. The troupe will reappear here the 31st. 15th, Ward's Danites were to appear, but disbanded at Danville the 13th, owing to poor business. 18th, Mr. Chanfrau in Kit, to a good-sized and delighted audience.

DANVILLE.

Opera House: 19th, Frank S. Chanfrau, as Kit, to a hardly fair-sized but very select audience. 20th, Carl Senoj's Opera (ipse dixit) co. to a fair house, but, oh! what a show. Can the reader imagine five of the worst players he has ever seen, who think themselves the best? If so, he has it. The audience tolerated it half through, when humanity could stand it no longer, but rose and left the would-be opera co. singing to the moonlight. Booked: Nick Roberts' Humpty Dumpty Troupe April 2.

POTTSVILLE.

Academy: 15th, Arabian Night to medium biz.; return 30th. April 1, F. C. Bangs as Joseph Balsamo in the play Illuminati. 6th, Roberts' Pantomime co., with three clowns. 8th, return of the musical extravaganza, Our Goblins. 16th, the Chestnut Street Theatre co. in Our Boys. 20th, A Celebrated Case. 29th, 30th and May 1, the wonderful and talented McGibeny Family.

TITUSVILLE.

The Mendelssohn Quintette Club gave a concert at the Parshall Opera House 17th, under the auspices of the Titusville Library Association. They were greeted by a large and appreciative audience. The violoncello solo by F. Giese and Abbie Carrington's ballad, "Little Maid of Arcadee," were especially well rendered and loudly encored.

ERIE.

Park Opera House: Mendelssohn Quintette Club 18th, to fair house; followed 20th by Minnie Palmer's Boarding-School to large business, giving excellent satisfaction. Booked: Robson and Crane in Comedy of Errors 22d; Prof. Hartz for week beginning 29th; W. C. Mitchell's Pleasant Party April 5.

LANCASTER.

On the 19th An Arabian Night, with E.F. Thorne, Miss Evelyn and co. Lawrence Barrett and co. in Hamlet 24th. Collier's co. in The Banker's Daughter are booked for 26th. Bangs' co. in Joseph Balsamo 29th.

MAHANOY CITY.

City Hall: Howarth's Hibernica 13th, to a large and well-pleased audience. Osborne Dramatic co. 19th and 20th, to good business. Chming: MacEvoy's Erinopion 22d and 23d; the Ashton's 25th and 26th; Millard and Singleton's Photograph Party, booked 24th, have canceled.

BRADFORD.

Academy of Music: First-class attractions are being offered at this resort.

Item: The Comique was closed last Tuesday night. Messrs. Goodrich & Ripley skipped out so hastily that they forgot to pay the performers. The managers of the Academy engaged the stranded professionals.

WILKESBARRE.

Return of Power's comb. in Dr. Clyde under Manager Mishler 17th, to fair house. The piece was well rendered by a good co., but did not seem "to take" here for some reason or other.

HARRISBURG.

An Arabian Night is extensively billed for March 20.

Maryland.

BALTIMORE.

Ford's Opera House: The popular and fine comedian, John T. Raymond, commenced a very successful week's engagement 15th. It is rare that we see such a constellation of dramatic talent as is represented in Mr. Raymond's co. 'Tis said love is essential to happiness; in the same spirit it may truthfully be said that a good cast is essential to the success of a play; for, without it, the existence of a co. would be very short. It is with pleasure that I write in regard to this co. Mr. Raymond appeared Monday, Tuesday and Thursday in Wolfert's Roost, Wednesday in Risks, Friday and Saturday in Gilded Age. Mr. Raymond as Ichabod Crane and Col. Sellers cannot be excelled. He has individualized himself with the roles, and the quiet, dry humor indescribably imbued in his acting has placed him as a comedian, pre-eminently at the head of the profession. I cannot close my remarks in regard to this co. without a parting word about some of the cast. Affie Weaver is my idea of a stock actress; everything she undertakes is done with careful study and with a clear perception of the charactor. Mat Snyder and George Holland were more than clever in their different lines. This week, Pirates of Penzance.

Holliday Street Theatre: My Partner was given for the past week by the Aldrich & Parsloe co. to fair houses. The play is considered by some to be the finest of Bartley Campbell's efforts. It may be; but a little more of originality would have made it much better than it really is. It is said to be a superior play, and it is a fine one, and deserves all the success it has achieved. The cast is good in many instances. Dora Goldthwaite gave an excellent impersonation of Mary Brandon. Mr. Aldrich, as Joe Saunders, portrayed the rough and good miner true to nature. Henry Crisp, as Ned Singleton, was exceedingly good, and in the death scene in act second was terribly realistic. Mr. Mordaunt's Major Henry Clay Britt was very clever. Mr. Hague, as the villian Scraggs (Mr. Hague is an old favorite here), was unexceptionally fine. Mr. Parsloe, as Wing Lee, the Chinaman, did all that could be done with the character, and succeeded in keeping the audience convulsed with laughter. This week, Jarrett & Rice's Fun on the Bristol. 29th, Lawrence Barrett.

Academy of Music: Easter week, Dion Boucicault as Conn in Shaughraun. The scenery to be used is painted expressly for the play by Baltimore artists.

New Central Theatre: George R. Edeson, the comedian, whom everyone knows as connected with Front Street Theatre in the capacity of stage manager during the time Mr. Sinn had control of the said theatre, several years ago, is a great favorite here, and consequently crowded houses greeted his eyes every evening last week. Mr. Edessn appeared as Typton Tyler in his drama, Friend in Need. The following appeared in the variety: Clara Courtlandt, vocalist; Mme. Anderson, serio-comic vocalist; the Fieldings in Follee and Fancee: Cool Burgess in his specialties; and Topack and Moore in Darkey's Holiday. This week, Hyde & Behman's New York comb.

Items: The Fifth Peabody concert came off 20th. Mr. Franz Remmertz was the soloist. The orchestra played Hamerick's Norse Suite and Beethoven's Leonora overture. Sixth concert April 3.—Prof. Caeroell, at Masonic Temple, is drawing large houses. His entertainment is very amusing.—Signor A. Liberati, cornet soloist, also Emily Winant, contralto, appeared at the Haydn Concert last Thursday night.

District of Columbia.

WASHINGTON.

Ford's Opera House: Kiralfy's Enchantment, last week, in fine style, to good houses. Venable's Grand Sacred Concert 21st, in which Signor Liberati, cornetist, Herr Josef Kaspar, violinist, and Annie Roemer appeared. This week, The Galley Slave, by Ford's co. Fairfax, by Abbey's Park Theatre co., 29th.

National Theatre: Oliver Doud Byron and co. in Across the Continent to poor houses. Aldrich and Parsloe this week, in My Partner. The Banker's Daughter 29th.

Theatre Comique: First appearance of Howard and Coyne, La Martine Brothers, Don Ferreyra, Jim and Georgie Powers, the Russells, Williams and Sully; Nellie Germon and Charles Thornton in the drama of Simon Kenton.

Items: The third Athenæum Club Concert at Congregational Church, 17th, by the Peabody Orchestra and Mme. Rive-King, was one of the most enjoyable entertainments of the season. The fourth and last of these concerts will be given at same place 30th. Theodore Toedt, tenor, Miss H. A. Hunt, soprano, Mme. Carreno, pianist, and Mr. W. F. Burrows, violinist, are the attractions.—The McGibeny Family gave concerts the past week in different churches, closing Sunday evening with sacred concert at National Theatre.—Edith O'Gorman, the Escaped Nun, at Odd Fellows' Hall 22d.—Prof. Carpenter gives positively "five last" days of his Mesmerism this week, then goes to Baltimore.—Mme. Rive-King visited the White House and delighted Mrs. Hayes and her friends with her fine playing.

Delaware.

WILMINGTON.

8th, An Arabian Night by Daly's co., to fair house. Best of its kind this season. 10th, Dr. Clyde comb., W. H. Powers, manager. Fair house. Play has good situations and deserved a better house. Booked: 23d, Jubilee Singers; 27th, Banker's Daughter.

Virginia.

RICHMOND.

Theatre: Ford's Comedy co. produced Dr. Clyde 17th, and Fun on the Pacific 18th, to large audiences. They return 29th, for three nights, when Champagne and Oysters. Pink Dominos and Two Orphans will be presented. This will be the third visit of this co. to Richmond this season. Large houses have always greeted them, and this is due to the fine material of which the co. is composed. Theatre closed Holy week. The engagement of Emma Abbott April 7, for four nights, will be beyond doubt a grand success. It is the topic of conversation in social circles, and judging from the very favorable notices from Southern correspondents the highest expectations will be realized.

Comique: James Williams closed 20th, for Baltimore, and Barton Smith for Danville. Charles Morris opened 15th, and re-engaged for another week. Satsuma, the Japanese Juggler, opens 22d. Business continues good.

LYNCHBURG.

Opera House: Nothing on the boards this week. Coming: April 3, Mrs. Scott-Siddons.

West Virginia.

WHEELING.

The Opera House has been closed the past week, and no attractions billed for the coming week. The Academy has been drawing good houses all week, and is in a fair way to prove a financial success. The new attractions are Ward and Wells, Irish business; the O'Briens, Mlle. Addie, floating wire; Freddie and Willie, trapeze.

Kentucky.

LOUISVILLE.

Macauley's: Kate Claxton and co. in Two Orphans were the attraction 18th, 19th and 20th, to a very large business. Miss Claxton as Louise has not lost any of her excellence in that character, and her popularity with a Louisville audience is as great as ever. She is the best Louise that has ever appeared before an audience in this city, is the verdict of all who witnessed the performance. C. A. Stevenson as the Chevalier De Vaudrey and Pierre Frochard gave an excellent rendition. The support was not all that could have been desired. Rice's Evangeline Party opens 22d, for three nights and matinee, when we expect to have something in burlesque of a high order.

Library Hall: Laura E. Dainty gave several of her popular readings, to good business. Nothing booked for next week.

Davis' Theatre: This house has been leased to Mr. Arthur F. Leiss of New York, and will hereafter be known as the Standard Theatre. It opens April 15 as a variety establishment.

Knickerbocker: Good business still holds forth at this house, and the patronage received is well merited, as all of Manager Borden's people are first-class, none being retained for an extra week unless by popular demand. Prof. Morris and his troupe of trained dogs create quite a sensation, and are an excellent novelty. Charles Banks, as the Poor Old Maid, took the house by storm. The performance concluded with the laughable afterpiece, A Slippery Day. Opening 22d: Conway and Farrell, Bessie Bell, Everett and Daily, George McAuley, Master Rice, Bob Lane, Grace Garland and James Carr. Retained: Virginia Ross, by popular request.

Metropolitan: This house still holds its own, and continues to draw big audiences. The performance the past week has not been as good as we have seen at this place, but is better than the average generally given by talent of this kind. Those worthy of notice are George W. Turner in his specialties and Ella Helflin in songs and dances. The balance of the people are fair to middling. Mr. Morrissey's great singers, the Forrest Sisters, who made their debut under his auspices, appear to be the worse for wear, and as singers are a failure. A party by the name of Billy Robinson, who styles himself a performer, and whom a mistaken management has kept on six or seven weeks, thoroughly disgusted the audience this week by

his stale gags and gawky make-up. He would make more money by emigrating to Leadville and hiring out to shovel snow off the Court House steps. Opening 22d: Joe Sheridan, Jennie Leslie, Harry Wilkins, Jennie Cole, Irene Vincent. Herr Drayton. Retained: Ella Helflin, George Turner, and the Misses Weston, Graham, Summerfield and Johnson.

Items: Louisville in show circles is considered a poor town, but last week it proved itself otherwise, as Emma Abbott played at Macauley's to over $6,000, which is a very good showing for Lent.—Mullen and Magee, who were booked at the "Knick." this week, disappointed the manager and sent no excuse. Managers will do well to place these gentlemen on the black-list.—There was a set-to between Billy Robinson, a would-be performer at the "Met.," and a local representative of a leading paper, caused by Robinson taking offence at some of his criticisms. In the encounter Billy came out second best.

LEXINGTON.

Opera House: 15th, Henry Ward Beecher lectured to an $800 house. Subject, "Reign of Common People." He pleased his audience thoroughly. Kate Claxton and co. gave Two Orphans on the 16th, to a large and extremely fashionable audience. The present is the best co. she has ever brought here. Much dissatisfaction was expressed that she did not play Double Marriage. This, combined with the raise in price, prevented the "standing-room only" placard from being aired. Emma Leland and comb. opened 18th in Engaged for short season of four performances. The small audience that greeted them was owing to the bad weather and the heavy drain Beecher and Claxton had made upon the purses of our amusement-going public.

Item: Beecher had to leave a few of his ducats in the Blue Grass Region, as he received but $400 for his lecture, and bought a saddle horse for his own use (as chaplain of a crack regiment), for which he paid $500.

OWENSBORO.

The May Fisk Blondes performed to crowded houses, 15th and 16th. The olio specialties were good. Alexander Hill's Grand Opera House is being rapidly "put through," and the finishing touches will soon be added.

Louisiana.

NEW ORLEANS.

Adelaide Neilson, at the now-called Grand Opera House on Canal street, has captured the public of this city. That portion of the theatre, the dress circle and parquet, to which she draws, is crowded at each performance, but, as it is rather small, the receipts do not count up to the expectations of her managers, and will not come anywhere near her engagements in St. Louis and other cities. A gentleman connected with her co. makes a nice speculation out of her engagement by taking out a hundred or two of the best seats and selling them on the outside.

Colville's Opera Burlesque co. at the Academy of Music are doing a fine business, as they always do in this city. The co. and plays are fully up to Mr. Colville's standard.

Next week Hall's Grand Opera House will be closed for the want of attractions, and Colville will have the town to himself. Barlow, Wilson, Primrose & West follow Colville at the Academy, opening 29th.

The Midgets, General Mite and Major Atom, on exhibition at the St. Charles, are visited daily by thousands, who are anxious to see these human marvels. Hall has underlined The Pirates of Penzance for the 29th, but don't say what organization it is.

Mr. Bidwell has his plans all ready for the alteration and improvement of the St. Charles, and will commence the work about May 1. It is understood that Hall's season closes after the week of the Pirates. Bidwell will keep his Academy open until about May 1.

Dr. G. R. Spalding, who came here to visit his old partner, Dave Bidwell, has been quite ill. He is now improving. His son, Charles A. Spalding, the St. Louis manager, is also here, waiting for his father to recover sufficiently to take him to his home on the banks of your Hudson.

North Carolina.

CHARLOTTE.

Ford's Comedy co. in Dr. Clyde to good biz. 16th. They open in Washington 22d, for one week, with The Galley Slave, after which engagement they return South.

CHARLESTON.

Owens' Academy of Music: B., W., P. & W.'s Minstrels played to a fair house 16th. House closed. Ford's co. expected in April.

South Carolina.

COLUMBIA.

Opera House: Barlow, Wilson, Primrose & West Minstrels 15th, to a crowded house. No cos. booked at present.

Georgia.

ATLANTA.

Frederick Paulding and troupe opened at De Give's 12th, in Hamlet; 13th, The Fool's Revenge, and matinee, Lady of Lyons, to large houses, considering the very inclement weather we had. Nothing this week. The theatrical season is about at an end.

COLUMBUS.

Springer's Opera House: Filled 19th by a large audience, the chairs being all sold and the gallery jammed to witness the performance of the favorites, Barlow Wilson, Primrose & West's Minstrels. Their combat clog was the feature of the evening and was received with deafening applause.

SAVANNAH.

Barlow, Wilson, Primrose & West's Minstrels 17th, to an immense house, and gave entire satisfaction, as usual. They are considered the finest minstrel co. on the road.

Canada.

MONTREAL.

Academy of Music: Opened on Monday with the Tragedians of Kalamazoo. The actors and actresses are really very good. The co. have any quantity of good in them, each one being a fund of mirth personally. Business here lately has not been remarkable for its immensity. The co. goes to Toronto next week.

Royal: Has been inhabited this past week by Mr. Hammond in his great revival act, who has had crowded houses every night, probably because the seats were free—a something that will ensure success to anything in this town.

Nordheimer's Hall: Gustave Salter, the pianist, gave a series of recitals during the week, to only moderate business. Montreal has had enough piano this season, and can dispense with any more very easily.

Items: The Bandmann-Thomas-Grau fight is progressing admirably, and, your opinion to the contrary, may yet end in bloodshed. Since your last issue Bandmann has telegraphed Thomas that he considers the attack on him (B.) "cowardly and unmanly and shall demand an explanation and apology when in Montreal." It appears that Bandmann wrote Thomas taking it all back about Grau so far as he was personally concerned, and putting it on the Toronto papers; but the explanation came too late, as Thomas, in his anxiety to keep his Eastern dates filled, had wired Grau for particulars and got them. Bandmann wants blood, and will have to draw Thomas'. His obituary is already in type and he will get a good send-off.—Seats for Grau's Opera co. are already selling well.

OTTAWA.

The Bandmann co. opened on 15th, to rather light house. They have given Othello, Merchant of Venice, Hamlet, School for Scandal, Richelieu, Romeo and Juliet and Rob Roy. Hamlet was put on for Wednesday, under the auspices of the St. Patrick's Literary Association and patronage and presence of his Excellency the Marquis of Lorne. It was a gala night, and turned the edge of $500—one-third of which went to the Relief Fund. In the School for Scandal, Mr. Bandmann, who took the part of Sir Charles, introduced to the audience his novice as Maria. Mr. B. in this has made a mistake, and the debutante escaped the displeasure of the audience on account of her sex. 22d and 23d, the Tragedians of Kalamazoo. They are sure of a warm reception. 29th, Holman Opera co. for one week, for Orange Hall gift concert.

Items: MIRROR stock is in the ascendancy here; the Noose is dead.—Bandmann and his co. like the NEW YORK MIRROR, and look upon it as the best dramatic paper.—Phil Simmonds has left for Montreal, where he plays Mr. Bandmann April 15. During his stay here Phil made many friends, especially on the press.

LONDON.

Holman Opera House: The Berger Family and Sol Smith Russell appear 24th. The Bandmann Tragedy comb. come 25th, 26th, and 27th.

Mechanics' Hall: The E. A. McDowell comb. appeared before a large audience 18th, in H. M. S. Parliament.

Items: The Holman Opera co. will soon return to their headquarters in this city.—The NEW YORK MIRROR may be had at Bryce's, 189 Dundas street.—As our local theatres are no longer on any circuit, combs. wishing to appear here will be obliged to write for dates.

ST. CATHARINES.

The show which seems to have given the most satisfaction to its audience this season was Richmond and Von Boyle in Our Candidate, on the 17th. Every member of the troupe seemed to act as it the success of the play depended upon his own acting. They should have crowded houses everywhere. H. M. S. Parliament is billed for the 25th.

BROCKVILLE.

Opera House: Bandmann returns here from Ottawa 22d, for one night, and appears in Richard III. Haverly's Georgia Minstrels are booked for April 27.

Item: The NEW YORK MIRROR takes the lead in Brockville.

HAMILTON.

Nothing to report this week. H. W. Peck, agent Will Gillette's Professor co., is in town.

Nova Scotia.

HALIFAX.

Academy of Music: Nothing important booked except Mrs. Scott-Siddons for three nights this week. This will be her last appearance on American soil this season, as she leaves Halifax for England on Tuesday next by the English steamer, but will return in the Fall as the stellar attraction in an English dramatic co. Manager Sichel has just returned from New York, where he has been perfecting arrangements for a busy season. Haverly's Mastodons are promised, which can not fail to draw full houses for a week. We are all anxious to see The Pirates. Hec Neal's co. of Phantasmagorian Odalisques and toe-and-heel vocalists gave a good entertainment in Temperance Hall 16th. I suppose you remember Harry Lindley's co., which came to Halifax about six months ago. They have been giving entertainments in the smaller towns of this Province, with but little success. T. W. Eckhart and Louise Leighton left them some time ago, and were "going it alone" in opposition. Whether they will ever pull through and make money enough to pay their passages to New York is something I cannot state, but which is shadowed by uncertainty. THE MIRROR has made great strides lately. It is on sale at C. C. Morton's news agency every Monday morning.

"The Illuminati."

The long-heralded drama of The Illuminati, which for weeks past has been billed, placarded and proclaimed throughout the city of Philadelphia, was produced at the Walnut Street Theatre on Monday evening, March 22, before a large and select audience. It is adapted from Dumas' novel of "Joseph Balsamo." In this, as in most all French novels, there is sufficient material from which to frame or adapt a successful drama. But alas! the dramatization of Dumas' novel under the above title, as represented at the Walnut, does not savor of the piquancy and originality of idea as contained in the novel itself, but is so doctored up that it requires a vast amount of physic to cure its defects, and extraordinary human patience and endurance to sit it out.

The Illuminati is the name of a secret organization of which Joseph Balsamo, the revolutionist, is the chief. Under the alias of Cagliostro he achieves a great reputation in Paris as a fortune-teller, and is visited by the Marquise de Chateauford, in company with Count de Alvernay, in order to drive away dull care. He recognizes the lady as a high-born personage whom he robbed of virtue and honor some years before, and who is the mother of his child Andre. Shortly after Andre's birth she was confided for safe-keeping to some poor peasants, but suddenly disappeared; and this coming to the knowledge of Cagliostro, through the Marquise, whom he in turn recognizes, he vows to discover the whereabouts of his child, and eventually finds her in the possession of the Duke de Croissy, who is attempting to lead her astray; but she is warned in time by Viscount St. Mar to beware of the Duke, and is advised to fly with him (the Viscount), who also has her ruin in view.

In the midst of persecution the Marquise is about to throw herself into the Seine, but is prevented and again rescued from the Duke, who at this moment appears upon the stage. The Duke now invokes the aid of Cagliostro to obtain possession of Andre, and in so doing reveals the fact that she is the daughter of Cagliostro. Through this revelation mother and daughter become reunited, but are discovered together at a masked ball by the Duke, and by his orders both are taken and confined in the Bastile. The enraged populace, headed by Pierre Marteau, a patriotic Frenchman, but no other than Joseph Balsamo, alias Cagliostro, storm the Bastile, hang the Duke, and father, mother and child are once again reunited.

This is a brief outline of the plot. F. C. Bangs assumed the role of Joseph Balsamo, but spouted the character in his usual manner. He is neither an accomplished actor nor a finished reader. The company is poor, with the exception of Henrietta Vaders and Lizzie Creese, who, in their respective characters of Marquise de Chateauford and Andre, deserve great commendation.

The scenery and dresses are superb, and the piece is mounted in a style of grandeur which has on this, as on previous occasions, distinguished Mr. Goodwin as one of the most liberal of managers.

The Variety Theatres.

Sid France in his sensational drama, Wide Awake, opened at Aberle's Eighth Street Theatre Monday night. The star appeared to good advantage in the leading character, and, with the aid of the stock company, was mainly successful in holding the attention of a very good-sized audience. The earlier part of the evening was occupied in turn by the Crimmins Brothers, Dick Sands, Ella Mayo, Fayette Welch, Charles Morosco, May Diamond and others, who appeared in their respective specialties.

The London programme this week is quite as attractive as its predecessors have been, and business, as usual, is excellent. The company comprises the following people: Andy Collom, the Braziers, Mollie Wilson, the three Leotards, French Twin Sisters, Sheehan and Jones, Sam Holdsworth, Guyer and Mackie, the Dockstaders and the Rankins. Considerable interest was centered in Sheehan and Jones' "comedy" called Looney the Wrestler, in which their famous wrestling propensities were given great prominence.

At the Volks Manager Gieselberg is offering a bill sufficiently attractive to fill the house every night with audiences abundantly satisfied both with the quality and quantity of the entertainment given. Gilson and Mathews, Lottie Belmont, Jeffreys Werner, the Mendels, the three O'Brien Brothers, Henrietta Murray, Tom Hedges, Charles Foley and others appear in succession in well rendered specialties. No More Pinafore closes the bill.

The Outcome.

The benefits given under the auspices of the various managers in New York and Brooklyn on St. Patrick's Day for the Irish Fund, for some inexplicable reason did not meet with proper support on the part of the public. The following is a list of the theatres that gave these matinee entertainments, together with the names of the managers and the receipts at each house:

Wallack's, Wallack and Boucicault	$591 50
Daly's, Daly and Duff	165 00
Madison Square, Steele Mackaye	149 25
Union Square, A. M. Palmer	320 50
Comique, Harrigan & Hart	604 00
Grand Opera, Poole, Donnelly, Emmet	900 50
Standard, Henderson & Rice	106 00
Olympic, Frank Mayo	168 00
San Francisco, Birch & Backus	60 50
Bowery, Harry Miner	124 00
Aberle's, J. Aberle	41 00
Madison Garden, P. S. Gilmore	1,000 00
Brooklyn Park, Sinn & Mary Anderson	731 00
Total	$4,961 25

To this must be added the previous amounts donated to the Fund individually and by benefits:

E. A. Sothern	$500
John McCullough	500
Joseph Jefferson	500
Dion Boucicault	500
John T. Raymond	100
Edward Harrigan	100
Bartley Campbell	100
Frank Mayo	100
Harry Hill	100
Tony Hart	100
J. C. McCollum	100
C. A. Stevenson	100
L. P. Wheat	100
Fanny Davenport	100
Gilmore's Band	100
Davenport Company	50
Rose Coghlan	50
Arthur Wallack	50
Harold Wallack	50
James W. Collier	50
David David	30
Mrs. E. L. Davenport	20
Total	$3,405
Abbey & Booth (Academy)	$2,410 48
Boston Theatre (Mary Anderson)	2,302 50
Washington (D. C.)	1,100 00
Mrs. Tony Pastor	905 00
Deadwood (D. T.)	640 00
Pope & Bandmann (St. Louis)	500 00
Hanna and Florences (Cleveland)	500 00
Olympic (10 per cent.)	481 66
Fifth Avenue (D'Oyly Carte)	394 75
Volks Theatre (Brooklyn)	315 00
Albaugh & Aldrich (Baltimore)	257 75
Mt. Vernon (entertainment)	250 00
Abbey & Hickey (Booth's)	227 75
Honesdale (Pa.)	165 00
Howorth's Hibernica	100 00
Ellenville (N. Y.)	100 00
Albaugh & Thompson (Albany)	91 75
Richmond (N. Y.)	80 00
London Theatre	75 00
Albaugh & Byron (Washington)	64 25
Waldmann's (Newark, N. J.)	54 00
Novelty (Brooklyn, E. D.)	42 00
Waynesboro (N. C.)	31 00
Bowery Garden	20 00
Total	$11,087 89

A summary of all the contributions to the Irish Relief Fund from theatrical sources shows the following results:

Individual donations	$ 3,406 00
Benefits	11,087 89
St. Patrick's Day Matinees	4,961 25
Making a Grand Total of	$19,455 15

SOTHERN.—The distinguished comedian enthusiastically writes: "W. S. Gilbert's new piece for me is simply lovely in its utter reckless, clever wildness. I never yet had such a chance of saying and doing such crazy things, and still with an air of earnestness and intensity that keep the ideas junst withi the bounds of comedy and reason."

DALY.—Augustin has eight of his dramas in course of presentation at various theatres throughout the United States, and two of these—The Royal Midgy in his own theatre, and An Arabian Night at Niblo's—are supervised by himself, which events give pleasant tributes to him as an author and manager.

—J. S. Crossy brought out "Captain Charlotte" (Seecadet, Sea Cadet, Seekadet, Royal Middy, Very Merry Mariner, etc.) at the North Broad, Philadelphia, on Monday night. The Philadelphia Times says "the first performance was not impressive." Whatever may be the success of the many-titled operetta, the litigation over it is certainly having a very lengthy run.

E. A. SOTHERN.

The Comedian as Seen Through the Lorgnette of an English Critic.

Amongst modern developments of the theatre, we may probably class what is now termed character-acting—a false term, since all playing is, or should be, acting of character, but a convenient one. There are, of couse, plenty of "character-parts" in Shakespeare, and in the works of dramatists of and since his time: and Bobadil might be mentioned as a striking example of such a part. But the association of a particular actor with a few particular parts, included under the name of character-parts, would seem to be comparatively novel. Such things as the career of the actor who succeeded in the part of Monsieur Jacques, and in that part alone; and as the never-ending attraction in later days of Mr. Jefferson's Rip Van Winkle and Mr. Sothern's Dundreary do not appear to have been known to, or contemplated by, the critics of the so-called "palmy days." It would not, however, be fair to say either of Mr. Jefferson or Mr. Sothern that they are merely "character-actors." It is said that Mr. Jefferson's range is, or was, unusually wide; and Mr. Sothern has frequently appeared with more or less success in the part of young, lively, and even romantic heroes.

It is a trite saying that fine actors of comedy have often begun their careers with a conviction that their strength lay in the direction of tragedy, or of the poetic drama; and the attitude of mind which produces this result is not confined to the profession of the stage. Numberless cases could be cited of young men, with a decided turn for the literary calling, whose first efforts have been in the shape of pretty verses, whose first notion has been that the making of such verses will and must be their life-long occupation, and who afterwards settled down into being excellent writers of prose, whether in the shape of plays, novels, leading articles, or essays. The earliest ambition of every artistic temperament is to shine in what is considered the highest branch of the calling to which it devotes itself. Circumstances or natural gifts afterwards assert themselves, and give it a turn different from that dreamt of by its possessor in his first consciousness of having a certain gift. If report is to be trusted, Mr. Sothern's earliest ambition was to play the great tragic parts; and probably his career closely resembled that of many actors of his generation until he made his mark for the first time in America. His talent was first recognized when he played, at short notice, the part of Armand, in a version of Dumas fils' wretched but then popular piece, La Dame aux Camelias. It was, however, in a part of his own invention that Mr. Sothern may be said to have begun his unusually successful career. Out of the part of Lord Dundreary, a very subordinate part of some forty lines in Mr. Tom Taylor's Our American Cousin, he made what it is not too much to describe as a new creation. He conceived an idea of what such a part might be, and this idea he worked at and elaborated until he was able to bring the play to London with Dundreary, instead of Asa Trenchard, as its chief character. Since his first successful appearance here, much, perhaps too much, of Mr. Sothern's time and energy have been spent in devising and introducing variations upon this strange invention of his. Much of the business which he presented at first is now omitted, and much new business and dialogue has been added; but the conception of the indolent, half-idiotic swell, with a strange vein of shrewdness and humorous perception in his character, remains the same. In this part Mr. Sothern excels, as Lamb says Dodd did, in "expressing slowness of apprehension;" and yet there is such a quaint and unexpected mixture of cleverness and readiness with his tardy perceptions, and his simple surprise at anything new to him, that his audience never tire of contemplating his whimsicalities. He is half-conscious of his own folly, and keenly alive to that of others. When his valet, with brutal frankness, presuming on and overrating his master's want of wits, confesses to his shameless innocence and thieving, Dundreary is more amused than indignant at the fellow's impudence, and, putting all question of his own supineness aside, wonders whether he had not better retain such a "magnificent idiot" in his service. He is throughout half-foolish and half-clever; thoroughly selfish, and without the vestige of a high aim in life. Yet he is not unattractive, nor is it merely as a butt that he pleases. There is an indefinable quality in his character, imported into it by Mr. Sothern, which produces at least what is called "a sneaking kindness" for Dundreary.

In David Garrick, his other best-known part, Mr. Sothern takes a higher flight, and ventures into the regions of pathos. His scene of affected drunkenness is admirable both in stage technique and in indicating the undercurrent of deep emotion in a man who, moved by a noble impulse, assumes a part in reality grossly repugnant to him, and the few lines of Shakespeare which he delivers under these conditions carry with them the suggestion at least of an undeveloped power. In the purely pathetic passages the actor has, it seems to me, steadily improved with increasing experience.

It is perhaps Mr. Sothern's misfortune and the public's that his attraction in these two parts, presented at varying intervals, seems never to diminish. Of his performances in the parts of young heroes it may be briefly said that to such parts he has always brought the qualities of earnestness, gracefulness, and that complete and perfect appearance of ease which is the result of art and study. But it is not very long since the actor presented a new creature of his invention to London play-goers. As in the case of Dundreary, the invention was founded on something already existing; but in other respects the two were widely different. Dundreary was built up on what was practically a nonentity. Fitzaltamont, in The Crushed Tragedian, was a variant upon a part written and already played with marked success by an actor who himself has much originality and force, Mr. H. J. Byron. Therein probably lay the secret of the comparatively small success of Mr. Sothern in this part. The public knew and liked the former version, which was entirely unlike the latter one, of character. It is difficult to believe that if Mr. Sothern had put this idea into a new framework it would not have commanded success by the truth and novelty of the presentment, by the humor which seldom tended to extravagance, by the infinite variety of little touches which went to make up a character, entirely unlike anything before attempted by the actor, and by, in a word, the invention displayed in the conception and execution of the part. Fitzaltomont was a strange, but an obviously real being. His history could be read in the old-fashioned tragic walk, in the impressive stare, which, when it aimed at an impossible intensity, became a squint, and in the habit of not only giving dramatic expression to his own ideas, but also of acting as a kind of pantomimic chorus to those of other people, which belonged to Mr. Sothern's Crushed Tragedian. The man was absurd, but the absurdity of his complete belief in himself had something semi-pathetic in it; and in the green-room scene Mr. Sothern's fine piece of dumb acting enlisted one's sympathies altogether for the odd personage that he represented. That these things did not obtain recognition enough to induce Mr. Sothern to keep the play long on the boards, may possibly be referred to the influence of "character-acting" spoken of above. The public will accept and applaud two different and reasonable versions by two skilful actors of any well-known part in the old repertoire, but when a character-actor has for some time made a new part distinctly his own, they will not readily accept a new version of it by another character-actor. If it were possible for some established public favorite to devise and present a new and admirably worked-out Dundreary, his efforts might meet with very slight reward.

Thus far, then, Mr. Sothern's remarkable powers have found expression in a singularly limited field. He has, in a marked degree, qualities which other gifted and practised actors have combined—ease, perception, vivacity, a certain power of pathos, and a gentle bearing. But he has besides the rarer quality of invention; and it must be matter for regret and surprise that this has found so little development.

WALTER H. POLLOCK.

"Hearts of Oak."

The following is a synopsis of the scenes and incidents in Herne's Hearts of Oak, to be produced next week at the Fifth Avenue:

TABLEAU I.—Date 1857.

Sunset on the coast of Marblehead, Mass. (new). The gathering storm cloud. The signal of distress. The portrait. The decision. The wreck. The rescue. The thrilling sensation of the rocket and life-line. Rainburst of real water. Magnificent tableau.

TABLEAU II.—The Old Mill.

The mill in full motion; the first on any stage. (From an original design.) The betrothal. Grand chorus of millers—"Click, Clack, the Mill Goes."

TABLEAU III.—The Baby.

This scene (new) represents the home of Chrystal and Terry, with partial view of the mill with wheel in motion, driven by a stream of living water, and has never been equalled as a beautiful and realistic home picture. Arrival of the Seraphine. Chorus—"Heaving the Lead." The first blow. Animated tableau.

TABLEAU IV.—Departure of the fleet.

Sailors' chorus—"Hearts of Oak." The truth. Grand illuminated picture.

TABLEAU V.—Six Years Later.

The wedding morning. Bridal chorus. Heartease. "See, Mamma." Forget-me-nots. Prattle. Come, I'll lead you!

TABLEAU VI.—Home of Owen Garroway.

Rest at last.

The whole production will be under the direction of David Belasco, late stage manager of the Baldwin Theatre, San Francisco. Entire new scenery by Voegtlin. Novel mechanical effects by Benson Sherwood. Our out-of-town correspondence bears evidence that the play has had an uninterrupted success on the road.

FROM OVER OCEAN.

The foggy weather has incapacitated nearly all the London operatic artists.

John Hollingshead is at work on a book which he calls "Stage Whispers."

Genevieve Ward is making London town talk. She will be seen in America next Fall.

The Seecadet, under the title of The Naval Cadet, is shortly to be brought out in the English metropolis.

Mlle. Ænea, the "flying danseuse," is astonishing the inhabitants of the Alhambra with her wonderful performances.

E. A. Sothern will follow Mr. and Mrs. Florence at the London Gaiety, on the completion of their engagement next October.

Bronson Howard's play, The Old Love and the New, is now being performed at the Grand Theatre, Leeds, for the first time out of London.

The Desdemona in a Springfield performance of Othello coolly rose on one elbow, turned over her pillow, thumped it two or three times, tucked it under one corner, and composed herself to die comfortably.—[Figaro. This is a fair sample of what passes in an English journal for "howling fun."

Mr. W. Terriss has signed an engagement of twelve months' duration for Wallack's Theatre, New York, where he makes his first appearance on Oct. 1, with Rose Coghlan as leading lady. Mr. Terriss, as our readers are aware, is just now a valued member of the company at the St. James Theatre. He is decidedly one of the best of young actors, and American play-goers will doubtless give him cordial greeting, and speedily recognise his unquestionable ability.—[Era.

Sad news. There has been a death at the St. James Theatre, London. The falcon introduced into the poet Laureate's beautiful little play was found dead in its cage on Monday, about one hour before the arrival of H. R. H. the Prince of Wales. It is supposed that the bird was of Republican tendencies, and that the thought of playing before royalty brought about sorrow, which resulted in its decease. Its successor, we believe, has been of the "property" order.

A few nights ago the Queen's Theatre, Manchester, was the scene of an occurrence without precedent in theatrical history. Mr. Emm, the popular comedian, and his traveling company were announced to make their first appearance here, and soon after the doors were opened the gallery "overflowed." Consequently the doors were closed, leaving a large number on the outside. A contingent arriving from Salford, and finding the portals shut, climbed to the top of some adjacent property and thence to the roof of the theatre, where, lifting the tiles over the gallery, they gained an entrance "free." Others, witnessing the successful climbing proclivities of their venturesome predecessors, quickly followed, and it was not before about 100 had obtained admission through this novel entrance that the officials connected with the theatre were able to check the unwelcome influx. Beyond a few hats that were smashed by the intruding visitors dropping in, as it were, from the skies, no particular harm was done, and when the "scaling party" had settled down the performance proceeded without interuption.

THE WEEK AT THE THEATRES.

M'liss, Child of the Sierras, was produced at the Standard Monday night, with Annie Pixley, a stranger to New York audiences, in the title role.

The foundation of the drama, Bret Harte's charming little sketch, is entirely devoid of those sensational elements that the playwright has seen fit to put into it in a lavishly wholesale degree. He has lost sight of the poetical side of the waif's character, and has stripped it of the romantic interest which distinguished the fascinating pen-picture of Bret Harte. He has created in its place a prosaic young woman, whose principal attributes seem to be a partiality for slang and a surprising faculty for getting herself and everybody else in and out of hot water. The romping, hoydenish, devil-may-care child of the mines is by no means a new feature on the stage.

In name only does M'liss bear any resemblance to Bret Harte's little story, there being little or no analogy between that and the general plot or any of its details in the play.

There are some very good people in the company, which has had the manifest benefit of long practice "on the road." Annie Pixley, as M'liss the Mountain Waif, is a clever little actress, who fills the title part quite satisfactorily. She is graceful, quite prepossessing, and she has acquired a certain proficiency in speaking with that "streety" accent peculiar to the kind of characters made popular by Tony Hart. She dances neatly, and is a very pleasing vocalist. Miss Pixley introduces a Pinafore medley in the first act, in connection with some other specialties, that might just as well be left out. The pathetic and sentimental requirements of the role are sometimes a little beyond her grasp.

One of the most artistic bits of work in the piece is a remarkably well done character scrap—a drunken sot—by one W. T. Johnson. With little or no material at hand, he has cleverly created a picture that is a study in its way. His work did not receive all the recognition it was really entitled to. J. E. McDonough has just the right idea of Yuba Bill, the profane, rough-spoken, but tender-hearted driver of the mail coach. It is the Yuba Bill of Bret Hart, and that is the greatest praise that can be written of his performance. The Mexican villain, Juan Walters, found a fair representative in Robt. Fulford, who might improve his dialect. Frank Kilday played a sentimental, goody-goody schoolmaster, John Grary, and played it so well that the gallery only guyed him once or twice; which was really, considering the delicacy necessary in treating such a part, quite an honorable achievement. B. G. Rogers played the Western Judge after the most traditional and decorous model, and deserves a word of praise. Harry Murray was unnecessarily boisterous and loud as Templeton Fake, the showman, and his wonderful manner of placing his limbs in the most remarkable angles was a talent quite his own. Mr. Murray should look into the contortionist business. (There's money in it, Mr. Murray.) Alice Gray was hard and unsatisfactory as Mrs. Smith, and played the adventuress as though she considered her a sort of Californian Lady Macbeth.

The scenery was very good, especially the sensation scene in the third act.

The performance is altogether worth seeing, and its popularity may easily be accounted for, after giving its manifold attractions a calm and disinterested review.

Chawles, after a run that was surprisingly long for such a weak specimen of Byron's comedy trash, was taken off at the Park Friday night, and Champagne and Oysters substituted. This piece like all the other frothy concoctions of its kind, is too light and too trifling to interest and amuse an intelligent audience for an entire evening. If it were boiled down to the dimensions of a one-act farce and put to the uses of such, it would doubtless furnish an agreeable hour's entertainment; but as it stands, a shallow, tedious, four-act comedy, it has little claim upon the attention of theatre-goers. The performance of the piece by the Park company has lost in sparkle, the Champagne has lost what little fizz it had, the Oysters are suspiciously and unpalatably indicative of having been kept a little too long. Then the substitutions in the cast that it has been necessary to make do not in many respects tend to strengthen the representation. Ferguson is a poor make-shift for Owen. Although a careful and generally clever character actor, he was not at all happy as the Sexton, and had the added disadvantage of being very much at sea respecting his lines. James Lewis plays the clergyman, Godfrey Grahame, very much as he used to. Lewis' idea of comedy is peculiar; it always runs in precisely the same channel, never turning to the right or the left; it is as unlike the idea of others as Lewis is unlike other comedians. Generally laughter comes from the spectator spontaneously or by a gentle coaxing process known to and applied by the artist actor. Lewis, on the contrary, makes a sort of assault-and-battery that in some cases brings forth a response in the shape of a galvanic guffaw, but on the other hand acts as a sort of whipper-in with other natures. James Dunn played Lawyer Thornbuck very much as if it were Macbeth, and J. G. Saville looked quite pretty as Richard Melville.

Miss Sanger played Georgiana in a quiet, milk-and water sort of way that contrasted rather feebly with Mrs. Booth's performance of the part in the original production. Marie Chester played Clara modestly and effectively, and the part was in much better hands than when it was tinkered at by affected little Minnie Palmer. It is really pleasant to note the genuine progress Miss Chester has made in her profession since the company have been in the city, and since she has been assigned a line of parts in which she could show what talent she possesses. Mrs. Ada Gilman-Richardson, with her rough, coarse voice, and vulgar actions entirely misconceived the cook, Betsey, a character in which Miss Cowell is remembered as one of the redeeming features of the piece. The piece will be played for the present week only, and next Monday little Lotta comes upon us with her winks, kicks and grimaces, appearing for the first time in New York for seven years as the Little Detective.

The remarkably profitable run of Humpty Dumpty and the Spanish Students at Booth's is in its last week. The success of this attraction has been remarkable, and is due wholly to the intrinsic merit of the entertainment. The failure of the enterprise here in New York was prophesied by those who claimed that they knew the pulsations of the public taste, but their prediction proved to be the croakings of false prophets, and the pantomime leaped with surprising celerity into immense popularity. From Humpty Dumpty with Robert Fraser, the ballet and the acrobats, to Edwin Booth and tragedy, is a jump of great breadth, but it will no doubt be attended with the most desirable results. Booth's engagement in Boston has been one succession of crowded houses, and the critical centre, so-called, of the United States has gone quite crazy over the tragedian. Mr. Booth's departure for Europe, where he will again storm the prejudices and difficulties that beset him on his former visit to London, assumes a more than ordinary importance, considering the uncertainty of his return. No doubt his engagement here, which will commence next Tuesday night, will be simply a continuance of the enthusiastic recognition he has received at the Hub. The company will be considerably strengthened, and Mrs. D. P. Bowers will assume the heavy roles.

The False Friend, after running a good and prosperous course, was shelved Monday night at the Union Square, and The Two Orphans, revived in grand style, was substituted.

The reproduction of this, the most phenomenal of all the phenomenal successes of Mr. Palmer's theatre, had been in preparation for many weeks, and the promises of the management with reference to the care and expense that would be devoted toward making its three weeks' run notable, were more than fully justified. The scenery (painted by Mr. Marston) was one of the features of the revival, and was of a nature that has never been surpassed, even on the stage of the Union Square. The cast was a strong one, and besides bringing Mr. Thorne and Mrs. Wilkins before the public again in their original characters, presented Maude Harrison as Henriette and Sara Jewett as the blind Louise. Both young ladies made distinct successes in the parts, and their efforts met with hearty response from the large audience. Walden Ramsey played the cripple Pierre, and played the part so well as to compare his work very favorably with that of F. F. Mackay, who is remembered as the first and best delineator of the character in this city. Miss Wilton, who had recovered sufficiently from her illness to appear again, did the outcast Marianne with discretion and good judgment. Harry Courtaine made a very excellent impression as Jacques, and Mr. Polk was quite funny as Picard.

The production on the whole was a most notable one, and for the next three weeks it will draw large houses to the Union Square.

Mr. Grau's company produced for the first time during their present season at the Fifth Avenue, Lecocq's delightful opera, Le Petit Duc. Paola-Marie appeared as Henri, Duc de Parthenay, and added another part to the record of successes which have already made her name popular in New York. Since Aimee's last engagement here, the charming opera has not been heard in its original language, and the gems were all loudly applauded and many redemanded. Last night, La Petite Muette was announced, the first rendition of Serpette's opera comique in America. This will constitute the bill for the remainder of the week. Sunday night the principal artistes give a sacred concert. Next week comes the Hearts of Oak, the outline of which has already been given in these columns.

Mr. Daly's traveling company in An Arabian Night opened at Niblo's Monday night to a large and demonstrative house. The comedy went very well, and was received with due appreciation. John Drew is as excellent as ever, and the company in all respects is one able to give a thoroughly satifactory representation of this truly delightful and enjoyable piece. The Arabian Night will finish out the week, and next week in comes Haverly an the Mastodons.

Monday night signalized the fiftieth performance of Hazel Kirke at the Madison Square. To fitly celebrate and commemorate the event, Mr. Mackaye presented each lady visitor of the house with a handsome satin programme suitable to the occasion, and a bouquet of natural flowers. The success of a venture deemed questionable in many quarters adds to the credit that is due Mr. Mackaye for his laudable efforts to establish a theatre devoted to the best interests of art, society, and the drama.

How She Loves Him is on the homestretch at Wallack's. Next week Old Heads and Young Hearts will be given again.—The Royal Middy still holds the boards at Daly's, and will not be removed until later on, when The Way We Live will be demonstrated.—The Widow Bedott and her eccentricities is crowding Haverly's every night, and Neil Burgess is happy, as well he may be.—The Ticket-of-Leave Man still continues at Mayo's Olympic.—Fritz Emmet at the Grand Opera House and Si Slocum at the Windsor.

Tony Pastor has never billed a better company than the one now crowding the house to repletion at every performance. The specialties are all attractive and well rendered. Tony Pastor's very successful burlesque, T. P. S. Pinafore, which attained such popularity last season, was revived Monday night, with a cast superior in many respects to that of the original. Frank Campbell rendered a close imitation of Gus Williams' Sir Joseph Lager; William Cronin's Buttercup was received with much laughter. Bonnie Runnells as the battered veteran, Dick Deadeye, did not appear to good advantage. Georgie Parker's Phebe was indifferent. George Merritt renewed the favorable impression he created in his original conception. Lina Tettenborn made a pretty, vivacious Josephine, and Frank Girard's Captain Corcoran was effective. A strong chorus was made up from the company. The people comprising Tony Pastor's traveling company will show here next week, and on Monday evening the Pie Rats of Penn Yann will be produced.

The Mulligan Guards' Surprise has proved one of Mr. Harrigan's most lucrative productions, and the probabilities are that it will remain on the bill until the close of the season. The comical incidents with which the piece abounds are heartily enjoyed, and Dave Braham's songs, dances and marches have already become as familiar to the patrons of the Comique as the melodies already made popular in Harrigan and Hart's former successes. An evening of positive enjoyment is assured at the Comique.

East Lynne was given at the Union League Theatre on Saturday evening last. The title role was sustained by Etta Farrar. Miss Farrar has some talent, but will require considerable study. She was formerly in a minor capacity at Ford's Theatre, Baltimore. Upon Miss Ware as Miss Corney we will not pass judgment. Ethel Grey was fair as Joyce. Kate Glassford looked well and was pleasing in the character of Barbara Hare.

"The Kalamazoos."

The Montreal Herald of 20th says: "The audience last night at the Academy was an improvement on previous evenings, and so was the performance. The artists are all in good working trim, and go through their several specialties in a very clever manner. Especially is this the case with Miss Granville, Miss Larkelle, Mr. Bruno and Mr. Smith. The piece has been entirely reconstructed as regards the first and third acts, and, from what we have seen of the dialogue, bids fair to be quite as successful as The Brook and other light burlesques of that kind. The talent is in the company to make the affair success."

A Popular Firm.

The Buffalo Academy of Music is one of the lucky theatres—it is owned and managed by the Meech Bros. John, the fat and good-natured man that he is, is well-known to all the "Boys" on Union Square, where he may be seen during the summer making his engagements for the ensuing season. Harry is known as "handsome Harry," quiet, dignified, and very much admired by the ladies. He attends to the finances of the theatre, and looks after the front of the house. John is now managing Lawrence Barrett through the Eastern circuit. The Meech Bros. are known as high-toned, honorable gentlemen, whose word is all you want in any business transaction.

Joseph K. Emmet ten years ago was glad to get an engagement on the variety stage at $40 a week. The other week he played his well-known Fritz, at the Academy of Music, Buffalo, to total receipts of $6,008; the matinee on Saturday being $816. Emmet never plays a week nowadays that he makes less than $3,000.

PROFESSIONAL DOINGS.

—Fanny Davenport opens in Albany on Monday.

—Bandmann appears at Belleville Ontario, 26th and 27th.

—The theatre programme is the mausoleum of dead jokes.

—Kate Claxton has cancelled her San Francisco engagement.

—C. H. Smith of Fall River was in town yesterday on a flying visit.

—Manager J. M. Hill is in town, stopping at the Union Square Hotel.

—E. L. Walton will join Cassidy's Arabian Night company April 5.

—Edwin Booth's repertoire consists of twenty-five standard parts.

—Elma Delaro has replaced Venie Clancy in the Weathersby-Goodwin Froliques.

—George DeVere has been engaged to strengthen Fanny Davenport's company.

—John J. McNally has burnished up Evangeline, with a new funny part added.

—The success of Widow Bedott at Haverly's Fourteenth Street Theatre has been remarkable.

—A. A. Stewart of Strobridge & Co., Cincinnati, is in town, and can be found at 12 Union Square.

—Cassie Troy and Lizzie McCall join Boucicault for his Baltimore and Washington engagements.

—Jeffreys-Lewis is to play the leading role in George Hoey's new play at Wallack's, commencing April 12.

—Helen A. Tracy has been engaged to play the leading part in Our Girls in Kennedy's new company.

—E. Milton Gotthold and Dave Peyser have been added to the business staff of Manager M. B. Leavitt.

—Fred Wilhelm of Columbus, Ga., has made a design for the streamers of Barlow and Wilson's show bills.

—Haverly's Mastodons opened to an immense house at the Philadelphia Academy of Music on Monday night.

—Bartley Campbell left for Boston yesterday on a short visit to his company now playing in New England.

—The Deacon hesitateth not when the Abbott Opera troupe is around, for the primadonna was once a choir singer.

—D. H. Harkins and company commenced a six nights' engagement at the old Theatre Royal, Bristol, Eng., March 8.

—Harry Hawk's place in the Davenport company will be filled by O. W. Blake. 'Arry goes to Hingland, you know.

—John T. Raymond is at the Philadelphia Park this week, playing in Wolfert's Roost; or, The Hollow Legend of Sleepy Ichabod.

—Charles White is to take his farewell of the stage at a complimentary benefit now being arranged to take place on or about April 8.

—The temporary injunction against John L. French's producing The Seecadet is still continued, awaiting the decision in the matter by Judge Daniels.

—W. E. Sheridan's share at the Philadelphia Chestnut last week was $1,493. This sterling actor will probably play two weeks at the Chestnut next season, with choice of dates.

—The members of the Agnes Herndon Combination have sent a letter of condolence to the Widow of the late W. H. Parteqlo, who died at Moberly, Mo., recently of typhoid fever.

—Manager McDonough of the M'liss-Pixley company says his advertising has never been so well attended to as by Mr. James Albion, who is looking after this department during the New York engagement.

Mills Hall and wife (Hattie Richardson), of Mahn's Fatinitza company, yesterday presented J. J. Spies, the dramatic agent, with a handsome clock and inkstand. He will keep the clock and let the ink stand.

THE USHER.

"In Ushering
Mend him who can! The ladies call him, sweet."
LOVE'S LABOR'S LOST.

Some time ago I took occasion to register my humble protest against the absurd custom of handing bouquets and flower baskets over the footlights. Since New Year's Eve, when The Pirates of Penzance was first produced in this city, there has not, to my knowledge, been a single indulgence in the ridiculous practice. Perhaps the corner in roses, which has caused a rise in that aromatic commodity, has had a salutary effect on the young man about town, and he shrinks from expressing his admiration for his favorite actress in fifty-cent jacquinots and quarter-of-a-dollar sprigs of lily of the valley; or perhaps he has sensibly elevated himself to that pinnacle from which he can look down and realize the complete inanity of such stale and unprofitable follies. No one is sorry for this state of affairs, unless it be the florists, and the actresses who were responsible partly for the Flower Nuisance.

The Salvation Army makes assaults daily upon the ruler of the infernal regions through the various agents he has seen fit to distribute about in his especial province, the City of New York. Would it not be well for Commander-in-Chief Railton to direct his batteries against the man who designed the ground plan of Wallack's Theatre, if he has not already gone to his last account in the place of general burning? The draughts that eddy about the lower part of the auditorium in question are terribly suggestive of throat and lung diseases, and the cases of rheumatism, colds, coughs, hoarseness, and sore throat, along with their accompanying doctors' bills, will aggregate a whole when piled upon that architect's head, that will take away the faintest gleam of hope of his ever dwelling among the good and thoughtful architects hereafter. Come! Commissioner Railton, level your lances, bring your forces up to Thirteenth street and Broadway some evening about eight o'clock, employ a body of skirmishers, find out that what I say is true, then summon inside your entire command, let them drop on their knees among the orchestra chairs, and remain in that exceedingly uncomfortable position until that architect succumbs, holds a conference with Mr. Moss and Mr. Wallack, and concludes to remedy the evil. When that is accomplished it will be a great day for you, O valiant Commissioner, and we rheumatic folks will all bless you and thank you.

Last Thursday night I went to hear Mr. Grau's company sing Mme. Favart, expecting to enjoy a rather pleasant evening, and I should have done so had it not been for Mlle. Marie. Now, there is no one more alive to the talents and abilities of this charming little woman than myself, but, at the same time, she indulged herself in a little folly that night that deserves correction. There happened to be a bad house—Capoul and Angele being out of the bill—and the waste of vacant orchestra chairs gave a gloomy appearance to the auditorium that no doubt had a somewhat chilling effect upon the performers, but this did not excuse Marie's slighting her part, winking at the prompter (who spent most of the evening reading the Telegram in his box in full view of many of the people in front), directing sundry asides to the leader of the orchestra, interfering with the good intentions of the other artists and generally trifling with a number of Mr. Grau's patrons who had paid $2 each, more or less, to see his company give a complete rendition of the opera. This sort of thing is not at all funny; on the contrary, it should be stopped by the manager, whose desire is to give French opera in a satisfactory manner. Marie's behavior was the subject of much comment, and expressions of dissatisfaction were heard on every side.

Neil Burgess has an excellent opinion of the country press and its votaries—better in fact than most people cherish. We were talking together on the subject the other day. "Why, my dear fellow," said the Widow, "they're all gentlemen of the finest water. I haven't met any other kind since I have been traveling. And they've all got their eyes wide open, too. They won't stand any jockeying from the advance agent or any bamboozling from the star himself. The day has gone by for slapping the editor on the back, calling him 'old boy,' asking him to take something, and then being certain of a good notice the next day. Why, now, if you tell the newspaper man that you have got the best play on the road; that you're the greatest actor in America; that your company is something entirely unequalled; and that he will admit the truth of what you say when he sees the performance, begad—I repeat, if you tell him all this, he'll go to the theatre, judge for himself, and conclude you have the idea that he is an ass, and wishing to convince you of your mistake he writes accordingly, and the result is the whole thing gets an exaggerated dressing down. A performance has got to stand on its own merits—or its advertising—now-a-days, when handled by the out-of-town press." I listened, and at the same time I wondered whether Burgess was speaking from hearsay or actual experience.

The announcements of the departures for Europe of our theatrical people are multiplying every day, and now they have assumed the proportions of a vast dramatic exodus. Already we are told that Fanny Davenport, Raymond, McKee Rankin, Maude Granger, Florence, Edwin Booth and Barrett are going over. I am sorry that we shall lose sight of all these people for three long months. They were very useful last Summer in supplying the columns of the NEW YORK MIRROR with lots of "matter." None can be spared for any particular length of time.

An intolerable nuisance at the play is the abominable habit indulged in by young ladies of the period of audibly criticising, in a general way, the male performers. One night last week I went to Mayo's Olympic, intent on enjoying once again that truly meritorious old play, The Ticket-of-Leave Man. I was soon totally oblivious to all save the countless woes of poor Bob Brierly, when, without warning, I am abruptly brought back to a realization of this wicked world and its surroundings with: "Oh, my! there's Frank! Aint he too nice!" and kindred remarks. The reality of the picture is at once lost to us, and I wander home in anything but a pleasant mood, thoroughly disgusted with everything in general and thoughtless young girls in particular.

The plan of the Actors' Relief Fund meets with hearty response on every hand. It is just what the profession stands in need of, and I think I am quite safe in saying it is just what the profession will have—and that before next season is over, too. I am glad to see the best people giving their support and sanction to this most praiseworthy movement, and the boom THE MIRROR has already succeeded in starting for it will soon realize the best hopes of its projectors.

Joseph Wheelock did not get half his deserts when he was compelled to pay a nominal fine by a Massachusetts Justice for his vile assault of foul language and threats upon Marie Prescott last week. No matter what provocation was offered, no man, unless he be a coward and bully, could misbehave himself as this fellow Wheelock did. * * * The man is a fairly good actor; that much I will admit; but he is not, never was, and never will be a gentleman. If the Lynn Justice had known that the assault upon Miss Prescott was not Wheelock's first offence in that direction the brute might not have escaped with so light a penalty as he did. I happen to know of a little affair, that never has been given publicity before now, in which this creature insulted and struck at a lady who was playing with him in New Orleans. He had then some slight shadow of excuse, as he happened to be drunk at the time. Both attacks, however—that upon Marie Prescott in Lawrence and that upon Rosa Rand in New Orleans—amply establish Mr. Joseph Wheelock's claim to the title of a brutish fellow. Let him get upon his hind legs and deny that title if he can!

It is very amusing to watch the progress of a theatrical paragraph through the length and breadth of the land. It starts, for instance, in Boston, the source of myriads of queer things. It is something, perhaps, about a well-known actress' age, her exact avoirdupois, the size of her slipper, her bust measure, or some equally impudent and irrelevant piece of information. I take up a Galveston paper a few days later, and there, among the dramatic notes, is that paragraph, copied bodily and, of course, without credit. Next it is found in the Cincinnati Commercial; and I take particular notice that the compiler, wishing to give a flavor of originality to his work, has couched it in fresh language. Then, a week later, up it comes to the surface in Chicago. In this progressive turn the paragraph that has become really dear by long association has been put through the mill once more, and comes out surprisingly altered. If the Bostonese gabbled of the favorite actress' age, five or six years have been added to it; if of her weight, she has grown thin with amazing rapidity; if of her slipper, the foot it encloses has shrunk to greatly diminished proportions—and so on through the entire catalogue. The Chicago Jenkins seems to think a choice tidbit of knowledge like that contained in the perennial paragraph is nothing if not considerably intensified. And so from paper to paper, from village to city, this product of the Boston man's ingenuity is bottled like a shuttlecock until it arrives at San Francisco, where its mangled and distorted remains turn up in a condition nearly unrecognizable. But this isn't its unhappy end. At a moderate estimate, that unfortunate paragraph will break out here and there for the next five years, and it becomes such a truly old and valuable friend that the exchange editor undergoes a really depressing disappointment if it does not appear every day in at least one of the newspapers in his budget.

Mr. Ford's idea of establishing a bijou theatre, devoted entirely to musical comedy and light opera, is a most excellent one. It has never been fairly tried in New York, and this will virtually be an experiment in this direction. This form of entertainment is very popular abroad, and why shouldn't it be here? The public taste just now is eager to catch up and run after anything in the operetta line, and I have no doubt Mr. Ford, with a pretty, fresh theatre, an excellent company of musical people, and the assistance of two clever composers, will make the thing a decided "go."

For What it is Worth.

The origin of The Merchant of Venice is thus given by Gregorio Leti, in his life of Sixtus the Fifth: "In the year 1587, ten years before the probable date of the production of Shakespeare's play, a Roman merchant named Paul Maria Secchi, a good Catholic Christian, learns that Sir Francis Drake has conquered San Domingo. He imparts his news to a Jewish trader, Simson Ceneda, who either disbelieved it or had an interest in making it appear so. He obstinately contested the truth of the statement, and to emphasize his contradiction, added that he would stake a pound of his flesh on the contrary. The Christian took him at his word, staking 1,000 scudi against the pound of flesh, and the bet was attested by two witnesses. On the truth of Drake's conquest being confirmed, the Christian demanded the fulfillment of the wager. In vain the Jew offered money instead of the stake he had agreed to. The Jew appealed to the Governor, and the Governor to the Pope, who sentenced them both to the galleys—a punishment they were allowed to make up for by a payment of 2,000 scudi each to the Hospital of the Sixtine Bridge."

A new operetta, composed by Isidore de Solla, and written by G. R. Walker, entitled The School of (He) Arts, will be produced at the Park Theatre on Easter Monday.

—Fanny Davenport played three performances to $1,500 in Providence last week. Great preparations are being made for Miss Davenport's opening in Boston on May 5. Her New England tour has been a financial and artistic success.

—W. H. Strickland, so long the popular advance man of Haverly's Mastodons, and the longest in Mr. Haverly's employ, has been placed in charge of the advertising of all Mr. H.'s New York theatres. No better selection could have been made.

Bandmann Explains.

OTTAWA, Ont., March 19.

EDITOR NEW YORK MIRROR:

SIR:—There is an article in your issue of March 20 which reflects seriously upon my honor and dignity as an artist and a gentleman; and since I find that all private as well as business matters in our profession are nowadays made public, I am reluctantly compelled in self-defence to rush into print and explain how the mistake occurred regarding the telegram sent by me to my agent. Immediately after I found out that the rumor of Mr. Grau's company being disbanded was incorrect, I wrote to Mr. Thomas a full explanation. That should have been sufficient for a gentleman. But Mr. Thomas was desirous of publicity, and as I see in his letter he threatens even to take legal proceedings against me "should I happen to come in his way"—as he courageously says. On reading his epistle in your columns to-day I at once telegraphed him the following: "Your letter in NEW YORK MIRROR most cowardly and unmanly, especially after my explanation. Shall be in Montreal April 5, demanding an apology." This will prove how much I fear to meet Mr. Thomas.

Now for my explanation: My agent was in communication with Mr. Thomas for March 29. Thomas offered March 22. I had already booked that date, and intended to leave out Montreal altogether, when, on Saturday afternoon, during the matinee in Toronto, my secretary came into my room, informing me that he had been told that Grau's Opera company had been disbanded, and showed me the evening paper, in which there were three distinct paragraphs. The first was a leader headed "An Operatic Fraud;" second, "Voices from the People—An Operatic Swindle;" third, "A Manager Missing."

I will be charitable to Mr. Grau, and not quote the contents of these paragraphs; but since he has thought it advisable to publish a trumpery affair, and accusing me of telling a deliberate lie, which was simply a mistaken impression, circulated through the town in consequence of his breaking faith with the public, I think he owes me an apology; for, as soon as I found out that the rumor was false, that it was merely caused by the non-appearance of Capoul, Paola-Marie and Angele, who had been substituted by three other artists, I wrote to Mr. Thomas and explained all. Now I ask, under the circumstances, was it not natural that I should telegraph to my agent to communicate with Mr. Thomas to arrange for the date which remained vacant? It was for his sake more than for mine. I could have filled the date a half dozen times over. As soon as I found out that I was in error, I frankly admitted it, and did what every other gentleman would do—explained to the proper party. However, anyone might have fallen into the same mistake in reading the Toronto Telegram of March 6, and the general impression conveyed through the town by those paragraphs.

I most emphatically deny that I meant Mr. Grau by "Manager disappeared," but the manager of the theatre, who DID disappear, and it was said in the papers in consequence of the financial failure of Mr. Grau's party. My telegram to my agent was a private communication, and I am at a loss to understand how it came to Mr. Thomas' hands, and for what purpose. I shall further inquire into this. My telegram to Mr. Thomas was perfectly true. Mr. Capoul only sang the first night, and, according to newspaper paragraphs, Paola-Marie and Angele did not appear in Toronto at all, and other artists were criticised by the press in their names. Now under these circumstances I had just cause in believing the rumors and taking a business-like view of the situation without the slightest desire or intention of injuring anyone. Yours truy,

DANIEL E. BANDMANN.

Obituary.

Henry C. Perkins, superintendent of Mechanic Hall, Salem, Mass., for nine years past, died of heart-disease last Friday. He was absent from his duties for about three weeks previous to his death. His heart troubles were no doubt aggravated in a great measure by the responsibilities of the Firemen's Fair, which was held in Mechanic Hall a month or so ago. There was never such a crowd in the hall before, and Mr. Perkins for seven days and nights got no rest at all to speak of. All showmen who have visited Salem will bear testimony that he was accommodating far beyond his line of duty. To the amateurs at home he has been the salvation, so to speak, of their performances.

Mr. Perkins' life previous to becoming superintendent of the hall was spent in following the sea. He and an Englishman whose name cannot now be recalled were the first English-speaking people to visit the interior of China and Japan. They went with the first steamer owned in Japan to show the natives how to run it. He risked his life once in a manner which did him infinite credit. He was an under officer on a steamer bound to Japan. When the steamer was several days out from New York a storm arose and the propeller-pin broke. Mr. Perkins dived down four times, and finally replaced the pin by a crowbar, enabling the vessel to reach port for repairs. He was very modest about mentioning his actions, and few beside his intimate friends knew of this or other creditable deeds he has performed.

Remember Him.

During the recent session of the New Jersey Legislature, Mr. J. A. Cutler, proprietor of the United States Hotel at Trenton, refused to receive members of the Legislature as guests, preferring to give his best accommodations to traveling theatrical companies. This should be appreciated by the agents in advance who may be looking for a good hotel. The States is a first-class hotel in all respects, and traveling companies are guaranteed the best the house affords. Street cars from the depot run within half a block. The house, under its new proprietorship, has been refurnished throughout with a special view to making traveling companies comfortable.

The Recognized Authority.

[Fort Wayne Sentinel.]

The NEW YORK MIRROR is now the recognized authority in the profession.

A Story for the Marines.

[London Figaro.]

At Greenock, the Ramirez of New Babylon (Mr. W. H. Brougham) gives so highly colored a representation of double-dyed stage villany, that he often gets into trouble. Recently, according to the Evening News of Glasgow, a marine from H. M. S. Hercules was an occupant of a seat in the pit. His sympathies were with the heroine, and at each new development of villany on the part of Ramirez the marine was heard to mutter many hard things against the Spaniard. Matters reached a climax in the last act, and when the Spaniard and Bel were struggling together, the threats of the one and the screams of the fair one were more than the fair one's sympathizer could endure. He rose to his feet, muttering what he would do to "that black swab." Some one in the rear said, "Go on, Jack, and pitch in." Whether these words came from another sympathizer or from some knowing cad, is not perfectly clear. At any rate, thus encouraged, Jack stepped over several seats, and was about to clamber over the orchestra, when some friends seized him by his coat-tails and induced the irate son of Mars to execute a retreat. Had he reached the stage, Ramirez would have found a more determined assailant than Flotsam.

An Actor's Mother.

I remember a whimsical incident occurring in a theatre where the leading member of the company was celebrated for his magnificent physique. One night he was enacting Virginius, and his mother, who had never been in a theatre in all her life, happened on the occasion to be in the boxes. Fresh from her native Yorkshire village, it will be readily imagined that she was somewhat bewildered with the novelty of the scene. When her son appeared she was amazed at the grandeur of his presence in fleshings, sandals and toga. His appearance caused a great deal of enthusiastic applause. When it had subsided the proud mother, unable to restrain herself, and to the astonishment of all around her, said: "I'm so glad you like him. He's my son." Whereupon the mother immediately became the centre of attraction, and one admirer exclaimed: "Well, madame, you may well be proud of your son, for he looks godlike as a Roman." "Ah," sighed the poor old lady in reply, "I didn't want him to be a Roman. He would have looked splendid as a policeman."

A Fall in Pork.

During one of Junius Brutus Booth's engagements a messenger came early in the morning to the theatre with the announcement that the old man was getting a little unsteady. The manager advised a rural drive, to last all day, and to conclude at the stage door of the theatre. The device answered very well; but after Mr. Booth had begun to dress, he complained of feeling hungry. Mr. Kimball sent out for sandwiches, which, alas! proved to be sandwiches of ham. The actor, as a rule, declined animal food, but of pork he had a special abhorrence. Slowly he split open each sandwich, and cast the offensive flesh upon the floor. "You forget," he said, "that I am to play Shylock to-night." Then he ate the bread and was ready to go on.

First Place.

[Cleveland Plaindealer.]

Within the past few weeks the NEW YORK MIRROR, by an extraordinary display of enterprise and energy, has worked its way to first place among American dramatic journals. It is fair and open in its opinions and loses sight of nothing that is of interest to the profession.

Important.

When you visit or leave New York City save Baggage Expressage and Carriage Hire, and stop at Grand Union Hotel, nearly opposite Grand Central Depot. 350 elegant rooms reduced to $1 and upwards per day. European plan. Elevator. Restaurant supplied with the best. Horse Cars, Stages and Elevated Railroad to all Depots. Families can live better for less money at Grand Union than at any other first-class hotel in the city. Be careful and see that Grand Union is on the sign where you enter.

HENRY IHNE,
FIRST-CLASS
LITHOGRAPHIC PRINTER.
THEATRICAL WORK A SPECIALTY.
— CALL AND SEE ME. —
533, 535 AND 537 PEARL ST.,
NEW YORK.

THEATRICAL SHOES.
347 SIXTH AVENUE.
REGAN'S.

PERLEY'S IDEAL PINAFORE CO.
MISS JOSEPHINE PERLEY...Manageress.
EN-ROUTE. NEW ENGLAND CIRCUIT.
PERLEY'S UNION SQUARE COMEDY CO.
MISS JOSEPHINE PERLEY, Manageress.
Will shortly begin their dramatic season with Wallack's New York success, SNOWBALL.
Time rapidly filling. Address
JOS. I. DOWLING,
10 Hotel Boylston, Boston, Mass.

PLAYS! PLAYS! PLAYS! PLAYS!
For Reading Clubs, for Amateur Theatricals, Temperance Plays, Drawing-room Plays, Fairy Plays, Guide Books, Speakers, Pantomimes, Tableaux, Lights, Magnesium Lights, Colored Fire, Burnt Cork, Theatrical Face Preparations, Jarley's Wax Works, Wigs, Beards and Moustaches, at reduced Prices. Costumes, Scenery, Charades. New Catalogues sent free contining full description and prices. SAMUEL FRENCH & SON,
38 East Fourteenth Street, N. Y.

NEW ORLEANS, LA. SEASON OF 1880-81.
BIDWELL'S
ACADEMY OF MUSIC.
RECONSTRUCTED,
ENLARGED AND IMPROVED.
ST. CHARLES THEATRE,
THE LARGEST AND MOST COMMODIOUS THEATRE IN THE CITY.
Recently purchased by me, will be put in thorough order for the season of 1880-81. BOTH OF THE ABOVE THEATRES WILL BE UNDER MY PERSONAL MANAGEMENT. First-class attractions desiring to visit New Orleans during the coming season, will please communicate with
D. BIDWELL,
Proprietor and Manager.

BROCKTON, MASS.
OPERA-HOUSE,
ONE OF THE FINEST IN NEW ENGLAND.
Large Stage, New Stock Scenery, Modern Improvements, capacity, 2,000 One of the best show towns on the Eastern Circuit. 40,000 people within a radius of 4 miles.
LOOK AT THE LATE RECEIPTS.
ONE NIGHT EACH.
Abbey & Hickey's Humpty Dumpty and Spanish Students, $850; Concert by Germania Band and Ball, $925; Tony Denier Humpty Dumpty Co., $803; Ideal Opera Co., $800; Lotta, $650; Lawrence Barrett to the largest house he had any where during that week. Gilmore's Band to a fine business; Chanfrau, in Kit, $615; Barlow, Wilson, Primrose & West, $516; Boston Museum Company, $500; Alvin Joslyn, $400; Emerson's Minstrels, $400; Den Thompson, $810; Haverly's Mastodons, $600. Rent reasonable Mail or wire to
HENRY L. BRYANT.....Proprietor.
BOOKED AHEAD.—Tony Pastor, Tony Denier, John A. Stevens, McKee Rankin, Josh Hart, Gus Williams, Salsbury's Troubadours, etc., etc.

ROYAL
OPERA HOUSE,
TORONTO, CANADA.
Mr. M. KERO..... ... Lessee.
Mr. LUCIEN BARNES.....Manager.
THE BOOM OF THE ROYAL.
"THE PEOPLE'S THEATRE."
Great Success Under New Management.
Having played the following to splendid business: Minnie Palmer's Boarding-School; Thursby's Concert Co. (house all sold before arrival of company in town); Kate Girard in Prejudice; Alice Oates Opera Co.); Gill's Goblins.
Engagements to come: Grau's French Opera Co.; J. Clinton Hall's Strategists Co.; Annie Pixley's Miss Co.; Tragedians of Kalamazoo, and many others.
Address LUCIEN BARNES,
Manager Royal Opera House,
Or, C. R. GARDINER, Toronto, Ont.
12 Union Square, N. Y.

ST. LOUIS, MO.
OLYMPIC THEATRE,
CHAS. A. SPALDING....Proprietor & Manager.
GRAND OPERA HOUSE,
JNO. W. NORTON.....Proprietor & Manager.
The largest, best appointed and best located Theatres in the city.
Address all communications to
JNO. W. NORTON,
Grand Opera House, St. Louis, Mo.

NEW OPERA HOUSE.
YPSILANTI, MICH.
Just erected at a cost of over $18,000. All modern improvements. Everything complete. Now ready for rent, or will play first-class combinations on shares. Address
OPERA HOUSE COMPANY,
Ypsilanti, Mich.

TAYLOR'S OPERA HOUSE.
TRENTON, N. J.
SHARING TERMS ONLY.
None but first-class attractions admitted. Nights limited to the requirements of the city. Grand orchestra of forty pieces furnished when needed. Legislature in session January, February and March.
Address JOHN TAYLOR, Manager.

PROCESS AND PHOTO-ENGRAVING.

UNION SQUARE THEATRE TRAVELING COMBINATION.
Mr. Palmer respectfully announces to his fellow managers and the public that he has arranged for the ensuing season to have the recent popular successes of the
UNION SQUARE THEATRE
represented throughout the country, with new and elegant scenery and a carefully selected Company of artists.
The Repertoire of the Company will consist of THE BANKER'S DAUGHTER, THE DANICHEFFS, and A CELEBRATED CASE.
The whole to be under the management of
Mr. JAMES W. COLLIER.
Managers desiring dates should address,
JAMES W. COLLIER, Union Square Theatre,
Or, Mr. C. T. ATWOOD, Business Agent.
A. M. PALMER.

HELMER & GLUTH.
73 EAST THIRTEENTH STREET, between Fourth Avenue and Broadway.
WIGS & THEATRICAL TOILET SUPPLIES.
Powders, Paints, Creams, &c. We control the manufacture of the
NEW STANDARD WIG
by patent. Superior to any other make in point of excellence and durability.
SEND STAMP FOR PRICE-LIST.

OWEN FAWCETT.
Galley Slave Co. En Route.
Address C. R. GARDINER, 12 Union Sq.

O. H. BARR.
The Baron in Campbell's Galley Slave No. 2. En Route.

OGDEN STEVENS.
243 West 14th Street, New York.

OSCAR WOLFF.
Walking Gent.
Address 36 E. 12th St.

OTIS A. SKINNER.
Edwin Booth's Co.

OLIVER W. DOUD.
Stage Manager Jos. K. Emmet. Season 1879-80.

PERCY HUNTING.
Daly's Arabian Night Co. Season 1879-80.

PHILIP BECK.
Bandmann's Combination. En Route.
Iago, Romeo. Macduff, Richmond, Gratiano

ROSA RAND.
As Cicely Blaine in Bartley Campbell's Galley Slave. Address this office.

RAYMOND HOLMES.
Comedian.
Weathersby-Goodwin Froliques, Season '79-80.

REGINA DACE.
Daly's Theatre. Season 1879-80.

ROSE LEE.
As the Princess Angeline in Enchantment, at Niblo's Garden.

ROSE LISLE.
Address care NEW YORK MIRROR.

RANDOLPH MURRAY.
As Antipholes of Ephesus with the J. H. Wallack Company.

ROSE ADRION.
Soubrettes and Boy Characters.
Address care Dramatic Agents.

SEDLEY BROWN.
Stage Manager Professor Co.
Address this office.

SADIE BIGELOW.
Armina in The Black Crook. Niblo's Garden.

SIDNEY SMITH.
H. M. S. Parliament.
E. A. McDowell Co., Canada.

SARA LASCELLES.
Daly's Theatre, 1879-80.
Permanent business address, 12 Union Sq.

T. H. BURNS.
In Bartley Campbell's Galley Slave. Season 1879-80.

T. WILMOT ECKERT.
Leading Tenor.
Care C. R. Gardiner, 12 Union Square.

VENIE G. CLANCY,
Leading Female Roles,
Weathersby-Goodwin Froliques, Traveling.

VYVYAN PALGRAVE.
Leading or Juveniles. Address care of F. J. Healy, 164 La Salle Street, Chicago, Ills.

W. V. RANOUS.
Heavies. At Liberty.
Address 126 Bank street, N. Y.

W. S. SCHMITT.
With Bowers-Thompson Comp. Season 1879-80. 61 W. Main St., Louisville, Ky.

WILLIAM H. NEWBOROUGH.
Second Tenor.
Daly's Theatre.

W. D. TURNER.
Agent for Frank Chanfrau.
Address this office

WALTER EDMUNDS.
Daly's Theatre. Season 1879-80.

HAWES' OPERA HOUSE.
BRIDGEPORT, CONN.
Under the management of MESSRS. HAWES & KULER, to whom all communications should be addressed.
E. V. HAWES, GEO. KEELER,
Managers.
Bridgeport, Conn., March 1, 1880.

OWENS' ACADEMY OF MUSIC,
CHARLESTON, S. C.
All business communications should be addressed to
J. M. BARRON, Business Manager,
Charleston, S. C

GRISWOLD OPERA HOUSE.
TROY, N. Y.
This house has been newly painted and refitted throughout and entire new scenery added. Will play first-class combinations on sharing terms or rent. Have open dates in March, April and May.
Address W. D. VAN ARNUM, Manager.
Or, C. R. GARDINER, 12 Union Sq., N. Y.

GRAND OPERA HOUSE.
SYRACUSE, N. Y.
This house is finished in the most magnificent manner, and after the style of a regular modern theatre, with parquette, parquette circle, balcony and gallery.
First-class attractions will be liberally dealt with. Address
LYNCH & MOORE, Proprietors,
Syracuse, N. Y.

SINK'S OPERA HOUSE.
ROME, N. Y.
A. J. SINK.....Proprietor.
Rent per night $35. Only first-class companies played on per cent.
W. S. SINK.....City Bill Poster.

HYDE & BEHMAN.
Proprietors and Managers
Hyde & Behman's Theatre, Brooklyn

THE MASONIC OPERA HOUSE.
OSKALOOSA, IOWA.
Located on the C. R. I. & P.; K. & D. M. and I. C. Railway. Seats 1,000. Stage 35x58 feet. Fourteen scenes and five dressing rooms. Auditory on ground floor. Good show town. Will show only with first-class companies.
Address G. N. BEECHLER, President.

MISS FANNY
DAVENPORT
STARRING TOUR.
ROSALIND, IMOGEN, LEAH, JULIET, MABEL RENTFREW, LADY TEAZLE, PAULINE, ETC.
FIRST-CLASS COMPANY.
Time All Filled.
Permanent address,
Care NEW YORK MIRROR.

DENMAN
THOMPSON
AS JOSHUA WHITCOMB.
J. M. HILL,
Permanent address,
Clark and Madison Streets, Chicago, Ill.

LAURA DON.
WITH FRANK MAYO'S COMPANY.
Address care NEW YORK MIRROR.

CATHERINE LEWIS,
PRIMA DONNA.
Daly's Theatre.
Address care of NEW YORK MIRROR.

KATE FLORENCE ELLIS,
THE PRIMA-DONNA OF FRENCH'S ENGLISH & COMIC OPERA CO.
As Fanchette in Seecadet.
Engaged for the season of 1880.

THE FLORENCES
IN THE
MIGHTY DOLLAR.
ROUTE 1879-80.
Sandusky, 25; Springfield, O., 26; Dayton, 27; Richmond, Ind., 28.
Permanent Address, 5th Avenue Hotel, N. Y

THE LINGARDS
ARE NOW PLAYING IN AUSTRALIA,
And will not return to America till September, 1880. All letters to post-office, Melbourne, or 126 E. 27th Street, New York.
WM. HORACE LINGARD. ALICE D. LINGARD.

MISS MAUDE GRANGER.
ENGAGED FOR LEADING BUSINESS
IN FAIRFAX AND THE GALLEY SLAVE
Address care this office

D. H. HARKINS,
Starring Tour, England
PERMANENT ADDRESS,
American Exchange, 449 Strand, London, Eng.

J. J. SPIES,
GENERAL DRAMATIC AGENT,
NEW YORK MIRROR BUILDING,
12 UNION SQUARE, N. Y.
Directly connected with C. R. GARDINER.
All business promptly attended to.

MADAME P. A. SMITH,
THEATRICAL DRESSMAKER.
MODES DE PARIS.
117 WEST TWENTY-EIGHTH STREET, N. Y.
The dresses worn by Adele Belgarde at Haverly's were designed by Mme. Smith.
All the latest Parisian Fashions received at our establishment as soon as issued in Paris.
Actresses will find it to their advantage to give me a call.

MISS IDA JEFFREYS.
AS JUNO TEMPLE IN BARTLEY CAMPBELL'S FATE.
ALMAYNE COMEDY DRAMATIC CO.

STURGES' —25 CENTS— EXPRESS.
—25 CENTS—
Professionals arriving in New York will find it to their advantage to hold their Checks and bring them to this office. Trunks delivered for 25 cents each. Contracts made with Advance Agents, leaving or passing through New York, at the most reasonable terms.
Slate at
ALL DRAMATIC AGENCIES.

VAN NESS HOUSE, BURLINGTON, VERMONT. The finest in Northern Vermont. Liberal arrangements with Dramatic and Musical Organizations. D. C. BARBER, O. B. FERGUSON, Proprietors.

EMMA

ABBOTT

GRAND

ENGLISH OPERA

COMPANY.

THE ENTHUSIASM OF THE PUBLIC, THE BOX-OFFICE RECEIPTS,

AND

THE UNINTERRUPTED SUCCESSES,

PROVE THAT EMMA ABBOTT'S GRAND LYRIC COMBINATION

Is the Most Successful

OPERATIC ORGANIZATION IN AMERICA.

REORGANIZING FOR SEASON 1880-81.

All applicants please address by letter,

E. I. WETHERELL,
25 Broad Street, New York City.

TO MANAGERS.

The undersigned hereby gives notice that he will be in New York City on and after APRIL 12, 1880, when the

"ELECTRIC SUCCESS,"

MY PARTNER,

will be reproduced at the

Union Square Theatre,

and that he ALONE through the medium of his business manager, Mr. F. B. BOWERS, will then and thereafter fill time and make terms for ALDRICH & PARSLOE, and the above attraction for the ensuing Season of 1880-81.

Address until further notice, care UNION SQUARE THEATRE. LOUIS ALDRICH.

GREAT SUCCESS!

JEDEDIAH & MARGERY

BASSETT

In BRIC-A-BRAC.

EN ROUTE.

Bloomfield, March 25, 26. Philadelphia, one week.

STANDARD THEATRE.

THE FIRST APPEARANCE OF

MISS

ANNIE PIXLEY

PRONOUNCED BY THE NEW YORK PRESS A COMPLETE SUCCESS!

A CHORUS OF COMMENDATION

Has greeted her play,

The Child of the Sierras.

Supported by the

J. E. McDONOUGH AND ROBERT FULFORD COMBINATION.

FRENCH'S ENGLISH OPERA COMP'Y.

The Manager of French's English Opera Company takes pleasure in announcing that he has arranged for the production of the brilliant Lyric Comedy, entitled

THE VERY MERRY MARINER,

by Sydney Rosenfeld, Esq., being a most delightfully original fantasy, with entirely new features, and introducing all the charming music of Genee's famous opera, as printed and published under the title of

DER SEECADET.

To be performed in all the principal Cities of the United States by

Miss FLORENCE ELLIS.....Prima-Donna.
as the Very Merry Mariner.
Miss HENRIETTA SENNACH.....Soprano.
Miss MARION BERNARD.....Contralto.
Mr. EUGENE CLARKE.....Tenor.
Mr. HERBERT B. ARCHER.....Baritone.
Mr. R. J. WHITE.....Buffo.
Supported by a Fine Company of Comedians and Singers and Powerful Chorus.
JOHN B. FRENCH.....Proprietor.
H. W. ELLIS.....Stage Manager.
WILLIAM EDINGS.....Manager.
SIGNOR G. OPERTI.....Conductor.

Boston, March 22; thence Philadelphia, Baltimore, Washington, &c.

Permanent address,

JOHN B. FRENCH,
1238 Broadway, New York City.

PHENOMENAL SUCCESS!

STARRING TOUR OF THE

Distinguished and Beautiful Virginian, Miss

AGNES HERNDON,

Supported by her superior Dramatic Co.

"The voice and grandeur of a Charlotte Cushman."—RICHMOND DISPATCH.

"A short time will prove Agnes Herndon to be one of the greatest actresses on the American stage."—ST. LOUIS REPUBLICAN.

For dates and terms apply
12 UNION SQUARE, New York.

TO THE PROFESSION.

THE UNITED STATES HOTEL, TRENTON, N. J.

Has been kept through the past Session of the Legislature especially for the accommodation of Theatrical Troupes. Now that the Legislature has adjourned and other houses have plenty of spare room, it is hoped the UNITED STATES will not be forgotten. Accommodations first-class and rates low.

J. H. CUTLER, Proprietor.

1880 **TONY PASTOR'S NEW COMPANY** 1880

THE LARGEST TROUPE

COMPOSED ENTIRELY OF ARTISTS EVER ORGANIZED IN ONE ENTERTAINMENT.

TONY PASTOR'S SPECIALTY TROUPE AND TONY PASTOR'S BURLESQUE GO WEST

The most positive novelty extant,
THE FOUR ECCENTRICS,
Perry, Magrew, Curdy and Hughes.
MISS LENA TETTENBORN,
Versatile Actress and Cultured Vocalist.
HARRY AND JOHN KERNELL,
North of Ireland Dialect Comedians.
BRYANT AND HOEY
in their Musical and Ethiopian Comedy, introducing Solos.
MISS FLORA MOORE,
The Greatest Jubilee Singer on the Stage.
TONY PASTOR.....Sole Proprietor.

THE FOUR ST. FELIX SISTERS,
Henrietta, Clementina, Leonora and Charlotte.
FANNIE BEANE & CHARLES GILDAY.
FRENCH TWIN SISTERS,
Minnie and Lena French.
THE THREE RANKINS,
William, Karl and Richard.
CHARLES DIAMOND,
The Original and Famous Milanese Minstrel.
BONNIE RUNNELLS,
who is to-day the best living Dutch Comedian.
HARRY S. SANDERSON.....Manager.

GREAT SUCCESS

— OF THE —

TRAGEDIANS

OF KALAMAZOO.

The Press of Montreal Unanimously Endorse Them.

ACADEMY OF MUSIC.—The Kalamazoo Tragedians appeared again last night, and will play each night during the remainder of the week. Their performance still continues to please, judging from the liberal applause bestowed nightly, and the engagement will doubtless prove a success. Gertie Granville made a decided hit, and proved one of the principal features.

Screams of Laughter Attest their Strength.

The Manager of the TRAGEDIANS OF KALAMAZOO takes pleasure in announcing the following famous list of Thespians:

GERTIE GRANVILLE, LOUISE DEMPSEY, NELLIE LARKELLE, CLARA MOORE, JOHN FOSTER, CHARLES T. ELLIS (formerly Watson and Ellis), ALONZO SCHWARTZ AND AUGUSTUS J. BRUNO.

This noble band of full fledged favorites will present

A RIOTOUS NOVELTY!

The most vigorously original and violently attractive medley of mirth ever brought before the public.

☞ The Public is warned in time that although this entertainment is not

A CIRCUS IN SCHOOL; it comes nearer being a MENAGERIE OUT OF SCHOOL than anything yet presented in dramatic form.

The TRAGEDIANS appear in a three-act musical conceit, entitled

OUR SCHOOL DAYS

OR, BOYS AND GIRLS AGAIN, ("You've been there yourself.")

Illustrated by

THE SMARTEST CLASS OF BOYS AND GIRLS IN THE SCHOOL.

THE TRAGEDIANS as now presented to the public in its entirety forms a combination of names and comedy strength which FINDS NO PARALLEL ON THE AMERICAN CONTINENT.

ALWAYS THE BEST. ALWAYS THE BEST.

NICK ROBERTS'

HUMPTY-DUMPTY

3 CLOWNS 3

—AND—

GERMAN STUDENTS.

THE GREAT

ORIGINAL

GRIMALDI!

THE ONLY DROMIO.
THE COMICAL PEDRO.

All business communications should be addressed

N. D. ROBERTS, Manager,
315 East 14th Street, New York.

W. C. MITCHELL'S PLEASURE PARTY

In the romantic, musical extravaganza of

OUR GOBLINS

OR, FUN ON THE RHINE IN GERMANY.

By Mr. WILLIAM GILL, author of the burlesques of BABES IN THE WOOD, HORRORS MAGIC SLIPPER, Etc., Etc. Music by Mr. George Loesch.

The Company comprises the following well-known and popular artists and comedians:

MR. WILLIAM GILL, MISS AMY GORDON, MR. CHARLES H. DREW, MISS ELINOR DEERING, FRANCIS WILSON, MR. CLARK SIDMAN and MR. GEORGE LOESCH.

Now meeting with instantaneous success.
En route, and are re-engaged in every city on better terms.
Address for dates and all bussiness,
WM. C. MITCHELL, Manager,
Per Route.

EN ROUTE.

THE BRILLIANT YOUNG TRAGEDIAN

FREDERICK PAULDING

SUPPORTED BY A POWERFUL COMPANY.

Under the Management of

MR. FRANK LAWLOR.

Pronounced by press and public everywhere the coming

Tragedian of America.

ROUTE; Montgomery, Ala., 10; Macon, Ga., 11; Atlanta, 12, 13; Rome, 15, 16; Knoxville, Tenn., 17, 18; Grand Opera House, Cincinnati, O., one week, commencing April 19. Address
SIMMONDS & BROWN,
863 Broadway, New York.

H. F. DIXEY.

COMEDIAN AND TENOR.

SECOND SEASON WITH THE BOSTON IDEAL OPERA COMPANY.

JARRETT & RICE'S.

HENRY C. JARRETT. EDWARD E. RICE.

NEW DEPARTURE.

THE NOVEL MUSICAL COMEDY-ODDITY

In three Acts, entitled

FUN

ON THE

BRISTOL;

OR,

A Night on the Sound.

With a large and powerful Coterie of

DRAMATIC AND MUSICAL ARTISTS.

JOHN F. SHERIDAN,
HENRY SAVILLE,
WM. COURTWRIGHT,
MARK SMITH,
MYRON CALICE,
FRANK TANNEHILL,
O. B. GOLDSMITH,
ALICIA JOURDAN,
AGNES HALLOCK,
MARION FISKE,
ESTELLE CLAYTON.

The Play is replete with Comic Situations, Ludicrous Perplexities, Mirthful Music, and BEAUTIFUL SCENERY. The whole presenting two hours and a half of pleasurable enjoyment and continuous hilarity.

TIME FILLED FOR THIS SEASON.

Address all business communications for the present,

JARRETT & RICE,
Standard Theatre.

UNION SQUARE THEATRE

Broadway and 14th Street.

MR. A. M. PALMER...Proprietor and Manager

NEW YORK, March 3, 1880.

TO MANAGERS, THE PRESS AND THE PUBLIC:

It has come to my knowledge that various companies of actors are playing the Union Square version of the

TWO ORPHANS,

and advertising themselves as the UNION SQUARE COMPANY or the UNION SQUARE THEATRE COMPANY, and in some cases as the UNION SQUARE COMBINATION, the evident intention being to create the impression that they are the company from this Theatre and under my management. I desire thus publicly to notify all interested that any such use of the trade-mark of the Theatre is as FRAUDULENT as is the unauthorized use by them of my version of the Two Orphans, and I respectfully ask the assistance of managers and the press in defeating these most annoying efforts to defraud both the public and myself.

There is but one UNION SQUARE THEATRE COMPANY, and that is the Company actually playing in the Union Square Theatre during the regular season. The only other organization which is authorized to use, in any way, my name or the name of the Theatre, is Collier's Banker's Daughter Company, which is formed under my personal supervision and has the exclusive right to represent my plays.

A. M. PALMER.

ARABIAN NIGHT COMBINATION.

MISS CARLOTTA EVELYN AND MR. E. F. THORNE,

WITH SELECTED COMPANY.

Under the management of GEO. H. CASSIDY.

Time all filled to May 15.

J. H. HAVERLY'S AMUSEMENT ENTERPRISES.

HAVERLY'S FOURTEENTH STREET THEATRE, Corner Sixth Avenue and 14th Street, New York.
J. H. HAVERLY, Proprietor & Manager.

HAVERLY'S FIFTH AVE. THEATRE, Broadway and 28th Street, New York. Will open September 1, with
J. H. HAVERLY, Proprietor and Manager.

HAVERLY'S BROOKLYN THEATRE.
Cor. Johnson and Washington Sts.
J. H. HAVERLY, Proprietor & Manager.

HAVERLY'S THEATRE, CHICAGO,
Cor. Dearborn and Monroe Sts., Chicago, Ill.
J. H. HAVERLY, Proprietor & Manager.

HAVERLY'S JUVENILE OPERA CO.
J. H. HAVERLY, Proprietor.

HAVERLY'S COLORED GEORGIA MINSTRELS. J. H. HAVERLY, Proprietor.

HAVERLY'S UNITED MASTODON MINSTRELS. J. H. HAVERLY, Proprietor.

HAVERLY'S CHICAGO CHURCH CHOIR PINAFORE CO. J. H. HAVERLY, Proprietor.

Also controlling, at all times, a large additional number of Leading Attractions, and always ready to negotiate with Grand Opera, Stars (with or without company), Combinations and Amusement Enterprises generally.

THE GREAT CREATION.

PRESENTING A PREPOTENT PUZZLE PREVAILING AT PRESENT WITH THE PUBLIC.

1st, WHAT IS IT?

HAVERLY'S UNITED MASTODON MINSTRELS
J. H. HAVERLY, Prop. WM. FOOTE, Manager. 1ST, THE ATTRACTION

2d, WHEN IS IT?

Every Evening and Wednesday and Saturday Afternoon, commencing Monday, March 22. 2D, THE TIME

3d, WHERE IS IT?

NIBLO'S GARDEN THEATRE, New York, J. H. HAVERLY, Prop. and Manager. E. G. GILMORE, Associate Manager. 3D, THE PLACE

4th, HOW IS IT?

The Biggest and Best in the World, including All the Great Minstrel Celebrities of the Age. 4TH, THE VERDICT

"The Record of the Past a Guarantee of the Future."

THE NEW YORK

CRITERION COMEDY CO.

J. GOSCHE.....Manager.
F. F. MACKAY....Sole Director of Stage Dep't

Pronounced by both the Press and Public THE BEST and MOST PERFECT COMPANY now traveling.

SECOND SEASON, 1879-80.

It may be stated at the outset that they proved worthy of the reputation which has preceded them, and even without so good a comedy as Our Daughters would have scored an instant success by reason of the general excellence of their performance.—NEW YORK HERALD.

Certainly no other organization of equal merit in the field of light comedy is now upon the road.—CHICAGO TIMES.

The best comedy combination in America.—DETROIT FREE PRESS.

The most attractive performance of the week by the New York Criterion Comedy Company, in our view, was Freaks. It is a running stream of fun, and contains more witty dialogue, no less than comic situations, than any play written for many years. And it was correspondingly enjoyed. It is something cheerful and exhilarating to hear an audience on the continuous roar, and especially at and with what is decent in sentiment and incident. Such were the audiences the latter half of the week. The New York Criterion Comedy is an excellent organization. All the leading parts were given with cleverness, clearness and accuracy.—BOSTON JOURNAL.

Address all communications to
J. GOSCHE, Room 7, Steinway Hall, N. Y.

CONCERT SEASON 1879-80.

The undersigned are prepared to arrange concerts during the approaching season, making engagements of single artists, and forming companies and combinations. Estimates supplied, programmes, circulars and theatrical printing arranged and forwarded, and all details of the concert business carefully and promptly seen to. Under a special authorization to act in their behalf, engagements will be made with the following artistes:

Sopranos: MRS. ANNA GRANGER-DOW, Gertrude Franklin, Henrietta Beebe; Contraltos: Emily Wynant, Antonia Henne; Tenors: W. Courtney, Ch. Fritsch, Theodore J. Toedt; Boritones: Franz Remmertz, Signor Severo Strini, Fred Steins; Instrumental Virtuosi: Senor Dias Albertini, violin virtuoso; J. Levy, cornet virtuoso; Harpists: Maude Morgan, Mme. Chatterton Bohrer; Pianists: Franz Rummel, S. B. Mills, W. H. Sherwood, W. F. Mills, Florence Copleston Mme. Constance Howard; Accompanists: E. Agramonte, Max Liebling, F. Dulcken, Carlberg's Symphony Orchestra, G. Carlberg, Conductor.

Telegrams and letters (prepaid) promptly answered; correspondence with lyceum committes, literary bureaus and managers solicited.

F. A. SCHWAB, JOHN LAVINE.
Room 7, Steinway Hall, N. Y.

PEARL EYTINGE.

DECIDED HIT AS

CLAIRE FFOLLIOT

IN THE

SHAUGHRAUN.

MISS PEARL EYTINGE

as Claire Ffolliot was deserving of special praise. The young lady enacted her difficult part to perfection and suffered in no respect in comparison with Miss Ada Dyas.—BROOKLYN TIMES.

Miss Pearl Eytinge as Claire Ffolliot was both graceful and effective.—BROOKLYN EAGLE.

WEATHERSBY-GOODWIN FROLIQUES.

THE CARDINAL SUCCESS OF THE SEASON.

COMPRISING

ELIZA WEATHERSBY

AND

N. C. GOODWIN, JR.

Supported by a Special Comedy and Operatic Coterie.

1879 AUGMENTED AND PERFECTED FOR 1880

Engagements now closed for Brooklyn, Boston, Chicago and other centres.
Address JNO. E. WARNER,
Business Manager,
13 W. 9th Street, N. Y.

NEIL BURGESS

ECCENTRIC CHARACTER COMEDIAN,

IN D. R. LOCKE'S ("NASBY'S") NEW COMEDY,

WIDOW BEDOTT;

OR,

A HUNT FOR A HUSBAND.

Permanent address,
STURTEVANT HOUSE, N. Y.

KATE GIRARD,

IN ELLIOTT DAWN'S MAGNIFICENT SUCCESS,

PREJUDICE.

The fashionable, artistic and financial Hit of the season. Will resume her triumphant tour after Lent, with a materially strengthened Company, comprising some of the best names in the profession, additional Scenic Effects, etc., etc., making it more than ever

The Dramatic Surprise of the Day.

COMMENTS OF THE PRESS:

A first-class play in an entirely new line.—MONTREAL EVENING POST, Dec. 31.

PREJUDICE is pure and elevated in tone, and will accomplish a good work.—BUFFALO COMMERCIAL ADVERTISER, Jan. 22.

The idea iss tartlingly original.—MONTREAL EVENING POST, Jan. 2.

Well deserves the praise bestowed upon it.—ALBANY EVENING POST, Jan. 6.

Cannot exert anything but the most refining influences.—MONTREAL GAZETTE, Dec. 31.

Best thing of the kind we ever saw.—ALBANY EVENING POST, Jan. 7.

PREJUDICE is bound to win the brightest laurels of success.—MONTREAL STAR, Dec. 30.

ELLIOTT DAWN'S new and beautiful play of PREJUDICE should be seen by all.—ALBANY PRESS, Jan. 6.

PREJUDICE is a production of high dramatic merit.—ALBANY EVENING POST, Jan. 8.

PREJUDICE is destined to prove a great success.—MONTREAL GAZETTE, Dec. 30.

PREJUDICE is one of the best dramas ever brought out at the Leland Opera House.—ALBANY PRESS, Jan. 9.

No one should miss the opportunity of seeing Elliott Dawn's excellent play of PREJUDICE.—ROCHESTER (N. Y.) EXPRESS, Jan. 30.

PREJUDICE will doubtless prove a drawing attraction wherever produced. It is well written and a strong play.—ROCHESTER HERALD, Jan. 27.

Address all communications to
ELLIOTT DAWN,
Continental Hotel, New York.
Or C. R. GARDINER,
12 Union Square.

WITH MR.

J. E. BAKER,

THE DISTINGUISHED

CRAYON ARTIST AND DESIGNER,

In charge of our THEATRICAL DEPARTMENT, customers may feel confident of securing the highest grade of work.

FORBES' LITHOGRAPH M'F'G CO.,
181 Devonshire Street, Boston.
SIMMONDS & BROWN, Agents,
863 Broadway, New York.

HAROLD LEIGH.

COMEDIAN AND TENOR.

WITH PERLEY'S MERRYMAKERS.

Disengaged for Season 1880-81.

Address care C. R. GARDINER,
12 Union Square, N. Y.

GERTIE GRANVILLE,

PRINCIPAL SOUBRETTE.

WITH THE TRAGEDIANS OF KALAMAZOO.

EN ROUTE.